















ILLUSTRATIONS

PUBLIC BUILDINGS OF LONDON

THOMAS AGNEW AND SONS, LONDON

EACH EDIFICE

LONDON:

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1858

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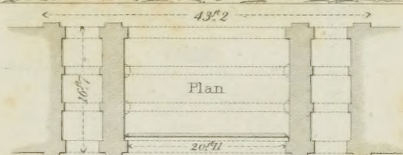
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1858



A. Pugin, direx<sup>t</sup>

St Christopher Wren, Arch<sup>t</sup>  
 TEMPLE BAR,  
 WEST FRONT.

J. Le Keux, sculp<sup>t</sup>

London, Published Jan<sup>y</sup> 1828, by J. Taylor, High Holborn





ILLUSTRATIONS  
OF THE  
PUBLIC BUILDINGS OF LONDON:  
With Historical and Descriptive Accounts  
OF  
EACH EDIFICE.

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“ A PRINCE WHO PATRONISES THE ARTS, AND CAN DISTINGUISH ABILITIES,  
ENRICHES HIS COUNTRY, AND IS AT ONCE GENEROUS AND AN ECONOMIST.”  
WALPOLE'S ANECDOTES, &c.

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By J. BRITTON, F.S.A., &c.—AND A. PUGIN, ARCHITECT.

VOL. II.

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LONDON:  
PRINTED FOR J. TAYLOR, 59, HIGH HOLBORN; J. BRITTON, BURTON STREET;  
AND A. PUGIN, GREAT RUSSELL STREET.

1828.

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TO  
HIS ROYAL HIGHNESS  
PRINCE LEOPOLD,  
OF SAXE-COBURG,  
ETC. ETC. ETC.

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YOUR ROYAL HIGHNESS having graciously patronised all my Literary Works since the lamented decease of the PRINCESS CHARLOTTE, I cannot better evince my gratitude and respect than by inscribing to you a Volume which contains an account and illustrations of the late Carlton Palace.

That Your ROYAL HIGHNESS may long continue to adorn and honour a Country in which you are naturalised, and to which you are united by strong moral and political ties, is the wish of

Your ROYAL HIGHNESS'S

Obedient Servant,

JOHN BRITTON.

*Burton Street,  
Nov. 30th, 1827.*



## PREFACE.

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IN placing the second and concluding Volume of "*Illustrations of the Public Buildings of London*" before the reader, the Editor is aware, that although the work has reached its destined extent, (and he is convinced will be found to be fully equal in every respect to the original promises, and to the first specimens,) yet the great increase of new buildings, and also the deep interest that has been so rationally excited in the public mind respecting the many and splendid improvements now in progress in the British Metropolis, would not only justify but almost demand an extension of the plan. A third or even a fourth Volume might be well and usefully occupied in elucidating the remaining Public Buildings of London; and many Architects and Connoisseurs have expressed their wishes to see the work continued to such an extent. Authors, Artists, and Booksellers, have a right, however, to expect a fair remuneration for their exertions, — for the talents they evince, and



for the capital they advance. If this be not secured by one speculation,—by one plan or pursuit, it is natural and reasonable to try some other that offers new and better prospects of success. Hope stimulates the active mind to many, and even to arduous enterprises. To realise either fame or profit, influences the actions of all persons who embark in Literature or in Art, as in most other worldly pursuits. The proprietors of the present publication have no reason to complain of not receiving a full share of the former, but they must acknowledge that they have been disappointed in their estimates of the latter. They have, however, persevered in sustaining the respectable character of their work up to its final pages and last embellishments, and have even volunteered an extension of both from a persuasion that liberality on the part of publishers is generally rewarded by a reciprocity of patronage from the bookish public. With this feeling, and influenced by this sentiment, they rest their claims, their hopes, and their expectations. If their commodity be valuable, and has sterling worth, they are persuaded that, as it becomes more known, it will be more sought for by the professional Architect, the Topographer, and all classes of readers,

who seek for accurate elucidations of the new metropolitan edifices.

Respecting those modern buildings which have not come under review and illustration in this work, it will be reasonably expected that we should take some notice, and it is our intention to gratify this expectation. Our remarks must, however, be very concise; for the buildings are many, some of them of magnitude, and each is entitled to the dispassionate and careful analysis of the architectural critic. It is the duty of such a writer not only to describe what has been effected by the artists of the day, but to shew wherein they have failed—in what their merits and demerits consist, and what ought to have been accomplished with the means and opportunities they possessed. If, in the navy, “England expects every man to do his duty,” it may as aptly be said in architecture, that “every professor is expected to do *his* duty.” This duty is of a three-fold nature:—it respects his own honour—that of his exalted profession—and that of the country to which he belongs: unless he be actuated by this broad and liberal sentiment, he is unworthy of the title which he assumes, and will certainly never secure credit to himself or to his art.

That the modern Architecture of England has not kept pace with that of some continental kingdoms is asserted by most travellers; and we are not inclined to dispute the fact, however we may regret it. When we consider the speculating and trading characteristics of our countrymen — the neglect which Architecture has experienced in our Royal Academy, our Universities, and our Schools; when we reflect on the apathy displayed by Monarchs and Ministers of State towards its merits and glories, we cease to be surprised that it has effected so little.

Charles I., it is true, manifested a love of Architecture and art; and had his reign been continued tranquil, it is likely that London would have been adorned with a splendid palace: but that monarch, though inclined and competent to appreciate and encourage art, was too heedless of, and indolent in, the art of government, to secure his own influence, or preserve the peace of his kingdom. Jones was his architect, and Vandyke his painter; names to reflect honour on any age and on any patron. George the Third was fond of architecture and the arts, and would have duly patronised and honoured all, had he reigned in peaceable times, and met with artists of talent and probity to design and



superintend the public works. Whilst we see much to admire in the historical pictures of West that were then painted for Windsor Castle, we cannot bestow one word of encomium on the architectural additions made about the same time, nor on the non-descript pile, miscalled a palace, at Kew\*. The present reign is a new and cheering epoch in the arts of the country: architects as well as all other artists have opportunities of manifesting the fullest scope of their talents and powers: although those talents and powers may, in some instances, be cramped, or even entirely repressed, still the exhibitions that abound in London and in the provincial towns—the ready and free mode of public appeal, which every injured man can now resort to, are securities against oppression, and guardians to his fame. We are the stanch and sincere advocates of artists,—we are the warm admirers and friends of men of talent and probity; but we are not the less so of the liberal, and discriminating patron. Without the latter, the

\* After this was written, a paragraph in the public papers asserted, that this pile was taking down,—that it had cost the nation more than 500,000 pounds in the erection, and 500 pounds per annum, to keep it in repair!!!

former could not exist; and without the artist, the patron would be deprived of all his rational pleasures—his intellectual enjoyments.

England at the present moment presents a sort of political paradox. Whilst apparently ruined with taxation—to support a complicated and extravagant Government—to pay the interest of an oppressive national debt, she is voting hundreds of thousands of pounds for the erection of new, and the enlargement and embellishment of old Palaces. Although the common observer cannot unravel this paradox, he looks on with amazement, and pays his taxes with repugnance,—the patriot exults in contemplating the growing improvements that are extending around him on every side, which at once tend to adorn and enrich his country, as well as to give energy and emulation to its artists and artisans. The critic examines these novelties with the mingled emotions of pleasure and pain: he is delighted at beholding the Monarch and his Ministers stand forward as the patrons of art, science, and literature; and would have no drawbacks to his gratification, if that patronage was always discriminating, and if the national riches were only expended on works of utility and merit. Making every allowance for human frailties, prejudices, and partialities, he sees

much to displease his judgment, much to condemn ; but at the same time he also beholds with pleasure the rapid advancement which every branch of the Fine Arts has made within the last twenty years. If our Universities and great Public Schools would throw off some of the shackles of custom and long-established habits, and adapt themselves a little to the wants and demands of the times, much more might be effected. The gentleman and scholar would then be sent into society with some ideas of taste,—some knowledge of Architecture and the other arts,—and thereby be better qualified to profit by travel, and also to appreciate the merits of professional men, with whom they are destined to associate. Had this been the case, only a few years back, we should now have seen the advantageous results. Those noblemen and gentlemen who have been appointed *Church Commissioners*, to decide on the merits and demerits of certain designs for Churches, would have made different and better selections than they have recently done. The metropolis and the provincial towns would have been adorned with buildings of very different character—artists of sterling merit, and builders of integrity, only, would have been employed, and Architecture and the nation would have dated a more exalted

epoch from this era. A false system of economy, at a time when extravagance prevailed in other departments, seems to have predominated over every other idea, — and a strange, heterogeneous competition has been instituted, in which the architect, draftsman, builder, carpenter, &c. were confounded and jumbled together. The consequence is now plainly seen, in the meanness and instability of many edifices that have been raised under the system, and by the deep regret of every profound architect and critic. That the Commissioners were timely warned, both by the professional gentlemen attached to the Board of Works, and by the sound advice of others, we are assured.\* But they disregarded the voice of admonition; and out of the number of edifices that have been sanctioned and partly directed by them, we seek in vain for one pre-eminent for novelty, beauty, or science. We have had no less than thirty Churches finished and commenced in the metropolis and its vicinity since the Commission was appointed, in 1818, besides many more in distant parts of the country.

\* In "Two Letters to John Soane, Esq., on the Subject of the New Churches, by an Architect," 1822-3. There are also two interesting Essays on the same subject, by an eminent Architect, in "the Magazine of Fine Arts," 1822.



We must proceed to other subjects:—The edifices more or less conspicuous for their Architecture, erected during the present reign, exceed in number, elegance, and variety, those of any former corresponding period; and, consequently, have imparted quite a new character and physiognomy to whole districts of the metropolis. The example set by the Commissioners of the Crown Lands, and the extensive operations of Mr. Nash in the Regent's Street and the Regent's Park, have given a new impulse to, and created a certain degree of popular taste for, this beautiful art: and what has been thus accomplished has not been without its influence on the efforts of private individuals. There was a time when such ranges of houses as the Adelphi Terrace, Portland Place, &c. were considered as forming a kind of epoch in Architecture; but it is not asserting too much, when we say that far more taste is now displayed in many of those modern improvements which some persons consider as comparatively unimportant. In the old streets, wherever houses have been pulled down, they have been succeeded by others of a more ornamental character; and even where no embellishment has been aimed at, the fronts exhibit at least better proportions, and produce better effects. Many shop-

fronts, too, might be pointed out, which, although on too small a scale to be prominent features in a general view, and although the ornaments are sometimes too delicate for their situation, display a superior degree of architectural richness and finish.

Among the buildings illustrated in this volume, are some whose date is subsequent to that of our first Number; and others of which no previous engravings or descriptions have been otherwise published. Of these the most important are, St. Pancras' Church, the South Façade of the Bank, the Board of Trade, &c.: edifices that, whether we contemplate the richness or elegance of their design, the fine specimens they exhibit of their respective orders, or the high finish of their details, and their beauty and solidity of execution, evince the improved taste of the age, and will confer lasting honour on their respective architects.

In no other art, indeed, if we except that of water-colour painting, and that branch of engraving which is auxiliary to the illustration and embellishment of books, has a more rapid and decided improvement taken place, than in Architecture; nor at any time have the architectural remains of former ages and other countries been more accurately or intelligently studied, their

principles better understood, and their excellencies so well appreciated. We assert this confidently, not rashly; and insist upon it the more as there are not wanting some public writers who, although the futility of their own remarks sufficiently attests their incompetence to set up for critics, maintain that the present race of architects have sadly degenerated from those of former days. If they mean merely to say that we no longer build such extensive piles as the English cathedrals, or that no modern church vies in magnitude with St. Paul's, we do not mean to dispute the fact: but if they intend to insinuate that we have no architects capable of rivalling such structures, or of creating others of parallel grandeur, we should demur to the proposition, — not doubting but that, were opportunities offered, artists of every kind might be found fully competent to conceive and execute the most stupendous undertakings. Surely neither our mechanical skill, nor our knowledge in all that appertains to the subsidiary branches of the art, are less than those possessed by our ancestors. That we at least understand the spirit of their architecture far better than our predecessors of the last century, must be obvious to any one who has seen the recent alterations of Windsor Castle, or

the new works at King's College, Cambridge; and that we have not retrograded in either taste or originality since the days of Inigo Jones, must, we think, also be conceded by every one who compares his much-lauded building at Whitehall, either with several of those exhibited in the present work, or with some of the still more recent edifices of the Metropolis. Those who judge not from their own feelings or opinion—for they have none—but merely from books, on the authorities of preceding critics, without at all considering the time when such opinions were penned;—those who repeat the *dicta* of Ralph, Walpole, Malton, &c.; who have formed their taste upon Ware's, "Palladio's," and Halfpenny's "Five Orders,"—may condemn, and they are welcome to do so, what they may term the *fancies* of modern architects. To the artists who designed the Banqueting House, and St. Paul's Cathedral, much honour is due, nor has posterity been backward in awarding it to them. They were undoubtedly men of talents, and, considered with reference to their respective periods, gifted with taste also. The dome of the Cathedral is a work sufficient for the fame of any individual; nor would the reputation of its author suffer any diminution were the majority of his other works forgotten; and we more



than suspect that to the single structure of Whitehall, and to his designs for the Palace of which this edifice was to form a portion, Jones is principally indebted for the high character he has obtained: compared with the majority of the productions of the school to which it belongs, it is indeed elegant and chaste; but to maintain therefore that it is a master-piece of beauty never since excelled, is — we forbear to finish our sentence. But let us proceed to make a few cursory remarks on the modern buildings of London, which have not come under review in the present work.

Commencing at *Hyde-Park Corner*, we find two pieces of Architecture of a very rich and picturesque character, and certainly, in point of effect, far superior to any thing of the kind we before possessed, — or, we should rather say, they form a species of decoration of which we have had hitherto no examples: these are by *Decimus Burton*. The open *Colonnade*, with three large arches, forming entrances into Hyde Park, possesses all that beauty and play of light and shade which have been noticed in speaking of the Screen at Carlton House; while it excels that, both in the richness of its features and the coherence of its parts. The opposite gateway, or *Triumphal Arch* leading to the

Palace-gardens, though less original in its design, presents a more majestic appearance. Notwithstanding, however, the richness of the architectural scene thus produced, it may be said that the approach to Piccadilly ought to have been marked by some magnificent structure, serving as an entrance into the Metropolis; and those who have seen Mr. Soane's noble design for a *Grand Western Barrier*, exhibited at Somerset House in 1826, may regret that it should not have been executed. That a third gateway should now be erected between the two others, is not very probable, nor perhaps desirable — as in that case, the two lateral buildings ought to be of corresponding design, so as to form altogether some uniformity of composition.

Of the *Palace in St. James's Park*, it cannot be denied that it is in many respects open to censure; that the parts are too much crowded, the features on too small a scale, and that the architect has not availed himself of those opportunities for picturesque effect which presented themselves: still, notwithstanding these defects, this structure has at least more of the air of a royal residence than any our Sovereigns have yet possessed within their capital. The garden front is far superior, in general design and detail, to that facing the Park; and

when finished, with its terraces, bassi-relievi, and combined with the sylvan scenery of the place, will be truly palatial. Of the wings, however, at the eastern front, it is impossible to speak without decided disapprobation; for not only are they quite out of character with the edifice, but so trivial and petty in themselves, that they ought never to have been designed, but something better be substituted in their place. The arrangement and splendid designs of the interior it is hoped and expected will compensate for external defects, and manifest at once the taste of the architect, *Mr. Nash*, and the Monarch who approved them. We should have been better pleased with a better site, and have felt more satisfied had the parties who moved for a grant from the National Treasury been more candid and sincere in their public statements.

A new and magnificent suburb, which may strictly be called "the Court End of the Town," is now in rapid advancement, between Buckingham Palace and Chelsea. A large plot of ground, bounded by Grosvenor Place, to the East; Cadogan Square and Sloane Street, to the West; the Great Western Road, from Hyde Park Corner, to the North; and the road from Buckingham Gate to Chelsea, to the south,—has been laid out for building two noble

squares and several spacious streets. Nearly all the houses are to be on the largest scale, for families of the first rank and station in society; and it is truly gratifying to the honest architectural critic to affirm, that not only are all the comforts and luxuries of town houses provided for in these mansions, but substantial, sound, and genuine materials, with good workmanship, have been all employed. At the end of the volume will be found some further remarks on the buildings of this district.

The mansion erected for the late *Duke of York* forms a fine architectural object from the Green Park; it being a large square mass, with pillars, pilasters, &c., yet we cannot find much to praise in its exterior design. Within, it contains some fine apartments, but the arrangement and the style of decoration are liable to many objections.

It is somewhat premature to speak of the *Terraces* now erecting on the site of Carlton House Gardens,—of the intended improvements connected with them, and of the alterations in St. James's Park; but they give indications of still adding to the architectural scenery and beauties of that part of the Metropolis. Could but the noble portico of Carlton House be preserved, we should not, perhaps, have greatly to regret the sacrifice



at which these beauties have been obtained. The columns, &c. are to be re-applied.

The *Earl of Grosvenor* has set a most laudable example to our opulent nobility, in the new wing to his mansion in Grosvenor Street, as a gallery for his valuable pictures. It is a handsome and imposing design, and does honour to the architect, *Mr. Cundy*. Were the whole front finished to correspond, it would constitute a grand elevation. Contrasted with the tasteless, and, indeed, vulgar, elevation of the old mansion, it is all grace, beauty, and grandeur; and thus serves to contradistinguish the private houses of the last and present age. Internally, the differences and improvements are as great as they are to the exterior. Small rooms, with low ceilings, and badly lighted, mark the former; whilst all these defects are to be removed in the new works. It is hoped that the noble proprietor will build a mansion which shall be worthy his splendid and valuable collection of pictures, and suitable to his exalted rank in society.

As South Audley Street possesses one of the most hideous chapels in the Metropolis, so does its neighbour, *North Audley Street*, now exhibit one of the most exquisitely designed and executed façades of a Chapel, by *J. P. Gandy*; an architectural

gem that, as far as regards mere elegance of ornament and beauty of form, is superior to almost every other analogous building in London. The entablature combines the greatest richness and delicacy of ornament, while the turret is the most novel adaptation of the kind we have yet beheld. The design of the three doors within the loggia, the beautiful effect arising from the novel contrast introduced as to decoration and dimensions; the elegant ceiling, and the beautiful embellishment arising from the continuation of the enriched sculpture of the antæ around the interior walls of the portico, form an assemblage so tasteful in itself, and combined together with so much harmony, as to be truly fascinating. The interior is spacious, plain, and neat; whilst the vestibule is simple and original in design, and imposing in effect.

The new *Club-Houses* in St. James's Street, especially that near the southern end, present imposing fronts; and it may be added, that most of the other Club Houses have contributed very much to adorn their respective situations, and to impart a strictly architectural character to our street buildings. When the mean, unsightly houses still remaining at Charing Cross shall have been removed,

and the projected improvements there carried into execution, this district will present an extensive succession of fine architectural features.

Associating with this vicinity the proposed plans for forming a *raised road*, or *Terrace* of communication between Westminster and Waterloo Bridges, we cannot help regretting that such, and indeed any great public works, should be brought into disrepute, and consequent failure, by the injudicious and absurd conduct of men of ill-directed zeal and intemperate pertinacity. That both shores of our noble river might be rendered scenes of beauty and public accommodation, instead of being the reservoirs of filth and loathsomeness, we are convinced : and we are equally satisfied, that skilful and honest artists could easily design and carry into effect such grand metropolitan improvements. But the grovelling spirit of both rich and petty traders, who prefer their native hovels and hog-sties to palaces and to picturesque views, and who are ever demanding extortionate compensations for trifles, and throwing obstacles in the way of human amelioration, deter skilful and scientific men from carrying into effect such plans as might essentially benefit mankind, and highly adorn the country.

Passing to the east we shall notice one or two

buildings in the City, for here also improvement is going on, but it is rather in individual structures, than in any extensive plans. *Temple-Bar* still remains a sulky-looking mass of dingy stonework. A fire having consumed some premises in Fleet Street, adjoining the north side of St. Bride's Church, an opening has been made to display that edifice and its tower from this populous thoroughfare. That useful nuisance, *Fleet-Market*, will be soon removed from its present site, to the eastern side of Shoe Lane, and a broad street will then be formed from Blackfriars Bridge to Holborn Hill; and it is hoped this will be extended northward, through that nest of filth, profligacy, and misery, Chick-Lane, Saffron Hill, and the vicinity. Since we wrote the account of the *Temple Church*, in the first volume, much has been done there by Mr. Smirke, to improve the architecture, stability, and beauty, of that highly interesting edifice. The façade of the new building for *St. Paul's School* possesses no small share of merit, although its vicinity to the colossal church of St. Paul causes it to look rather minute; while its advancing portico contracts the street-way behind the church, more than is desirable. The *New Post Office* is, after the Bank, the most extensive public edifice



in the city, (—of course we do not include the cathedral,—) and is likewise the most imposing for the solidity of its construction, and the grandeur resulting from continuity and simplicity of elevation. The portico, which projects with two intercolumns at the sides, and is also recessed, has an air of space, and also a depth of shadow, that contributes materially to enhance its effect. The east front is marked by a simple and impressive character of proportion that captivates the eye. Another work, on which the same Architect (*Mr. Smirke*) is now employed, is the addition to the *British Museum*, where he has also introduced his favourite order, the Grecian Ionic. In all his designs he appears to depend for effect more on the intrinsic beauty of the order itself, than on the embellishment of the subordinate features.

The *London University* promises to present, when completed, one of the richest displays of Architecture in the Metropolis, at least if completed according to the designs exhibited last season at Somerset House. It is upon a scale of magnificence that would alone render it a noble object, independent of any embellishments; but its splendid temple-like portico, with ten Corinthian columns, in front, rising above the general line of the façade, with its embellished flight of steps below,

and a spacious dome, towering above, will impart to it an air of scenic beauty, that will render it one of our most original and magnificent edifices.

Among the sacred buildings, not introduced into this work, *Trinity Church*, Mary-la-bonne, by *Mr. Soane*, certainly deserves notice, as exhibiting, with considerable novelty of design, great uniformity and symmetry of character. It is, however, much to be regretted that the angles of the building are of brick, while all the other parts are faced with stone. The *St. Katharine's Hospital*, in the Regent's Park, with its Chapel and Master's Lodge, executed in the late pointed style, do great credit to the Architect, *Mr. Poynter*. It would give us pleasure to speak as favourably of two other buildings which the Church Commissioners call Gothic—a Chapel in Seymour Street, Somers'-town, and another in Wellington Square, Clerkenwell. There is also another Gothic Church at Stepney, from designs by *Mr. Nash*, which offers but few features for commendation. We have likewise another *Chapel* in Compton Street, near the Foundling Hospital, which is called *Gothic*, and which exhibits a fine and imposing front, but with other parts plain and common. It is appropriated to the eccentric *Mr. Irving* and his followers.

*Finsbury Chapel*, in Moorfields, is a handsome

structure, with much originality in its elevation, particularly in the position and design of its two portals, and the arrangement of the interior. The *Unitarian Chapel*, Stamford Street, although small, displays an hexastyle Doric portico, (forming the whole of its façade, and thereby giving it much of the character of an antique temple) that distinguishes it from all other sectarian buildings.

Since we gave a description of the *Custom House*, that building has undergone extensive alterations, in consequence of failures in the foundation and construction. This is one of those lamentable events in Architecture, which tends to entail reproach on the profession and on the guardians of public funds. There must have been shameful negligence, if not delinquency, in some department, and that delinquency should be fully exposed and punished. However sound and scientific may be the present design, we cannot approve of the substitution of two series of sash windows, for the lofty arched ones that before occupied the centre, and which in fact gave it almost all the character it possessed. Concealed within the ruinous recesses of St. Swithin's Lane, is *Salter's Hall*, a new edifice worthy of a better situation, and with a rather rich and handsome Grecian

Ionic portico, with which, however, the other features do not entirely correspond.

Among other public buildings, we may specify the Church of St. Dunstan in the East, rebuilt a few years ago, after the designs of Mr. Laing, the Trinity House, the Mint, the Excise Office, the Churches of St. George, Bloomsbury, and St. George, Hanover Square. The *Church at Stepney*, erected by Mr. Walters, who certainly displayed no great taste on the Auction Mart, is one of the happiest attempts at modern Gothic, and would prove an ornament to any part of the Metropolis. In its construction, however, it is said to be lamentably defective. The *Trinity House*, with considerable elegance of design, is more adapted for a villa than for a public London edifice. Neither is it altogether faultless in its Architecture, the dressings of the windows being in a very meagre style, and thereby detracting considerably from its general merit. The *Mint* is a substantial edifice, though it has little that is novel or striking, and small pretensions to architectural decoration. The *Excise Office* from its loftiness and mass, and from the noble effect of its double rusticated basement, is one of the stateliest and most palace-like edifices in the city, and



possesses an air of grandeur that we do not often find in more decorated buildings.

The Park façade of the *Treasury* has not been excluded on account of any want of merit; for although but little noticed, we consider this one of the most striking and pictorial pieces of architecture of its date. Its double basement, the upper portion of which is crowned by a Doric entablature, and the bold and not ungraceful Ionic order, thus elevated, and combined as we here behold them, produce, with apparently little to effect it, a high degree of dignity. That an elevation of the *Pantheon* should not have been introduced, no one need regret: and if its interior ever merited the applause which has been bestowed upon it, it must have exhibited something the very reverse of its exterior character.

A new THEATRE, called *the Royal Brunswick*, or *East London*, has been recently erected near Well-Close Square, from designs by T. S. Whitwell, Architect; and from the novelty of the exterior, and talents of the Architect, we may expect much originality and skill in the interior.

These remarks have extended so much beyond what we at first purposed, that we have no room to comment on their character, or even to par-

ticularise other buildings. We must, therefore, content ourselves with expressing a hope that as the architectural improvements of the present age exceed in extent, number, variety, and taste, those of any former period, we shall continue to embellish the English Metropolis, till it as far surpasses any city of the Continent in the beauty and grandeur of its edifices, as it has long eclipsed them all in magnitude and wealth.

For further accounts of the London edifices, both ancient and modern, the reader is referred to “*The Original Picture of London*,” 1827 — “*The Union of Architecture, Sculpture, and Painting*,” which contains a particular account of the house of John Soane, Esq., Lincoln’s Inn Fields, 4to, 1827 — an Account of Modern Churches in the Gentleman’s Magazine — “*Londiniana*,” 4 vols. 18mo, by Mr. Brayley, and to “*Metropolitan Improvements of London*” — a Series of Views, with Descriptions.

J. B.

December 20, 1827.

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College of Physicians ....	WREN.	BRAYLEY.	2. 44	-- 53.
Newgate .....	DANCE.	LEEDS, &c.	1. 54	-- 66.
Horse Guards .....	KENT.	MOFFAT, &c.	1. 67	-- 71.
Church of St. Peter le Poor	GIBSON.	MOFFAT, &c.	1. 72	-- 76.
East India House .....	JUPP.	BRITTON.	1. 77	-- 89.
Ashburnham House .....	I. JONES.	BRITTON.	2. 90	-- 93.
Church of St. George ....	HAWKSMOOR.	H. A.	3. 94	-- 98.
Church of All Souls .....	NASH.	H. A.	1. 99	-- 101.
Westminster Hall .....	—	BRITTON.	2. 102	-- 113.
Banqueting House .....	I. JONES.	TYMMS.	1. 114	-- 119.
Mansion House .....	DANCE, &c.	MOFFAT.	1. 120	-- 125.
County Fire Office .....	ABRAHAM.	BRITTON.	1. 126	-- 129.
University Club House ..	WILKINS & GANDY	BRITTON.	1. 130	-- 134.
Tower of Bow Church ..	WREN.	H. A.	1. 135	-- 144.
Westminster Abbey Church	—	BRAYLEY.	6. 145	-- 186.
Hall, Christ's Hospital ..	SHAW.	BRITTON.	1. 187	-- 192.
Carlton Palace .....	SIR R. TAYLOR.	LEEDS.	5. 193	-- 201.
Church of All Saints .....	HOLLIS.	H. A.	1. 202	-- 204.
Church of St. Luke, Chelsea	SAVAGE.	BRITTON.	2. 205	-- 218.
College of Physicians, } and Union Club House }	SMIRKE.	LEEDS.	2. 219	-- 223.
Terraces in the Regent's } Park .....	NASH and D. } BURTON.	BRITTON and } LEEDS.	2. 224	-- 240.
Council Office, &c. ....	SOANE.	BRITTON.	1. 241	-- 246.
Bank of England .....	SOANE.	LEEDS.	3. 246	-- 256.
Law Courts, Westminster.	SOANE.	BRITTON.	3. 257	-- 266.
House of Lords, &c. ....	SOANE.	BRITTON.	3. 267	-- 270.
Colosseum, Regent's Park.	D. BURTON.	BRITTON.	1. 271	-- 275.
Hanover Chapel .....	COCKERELL.	C. R. C.	1. 276	-- 282.
Temple Bar .....	WREN.	BRITTON.	1. 283	-- 284.
Tower of St. Dunstan .....	WREN.	BRITTON.	1. 285	-- 286.
House of Mr. Nash, &c. ...	NASH.	BRITTON.	2. 287	-- 289.
Belgrave & Eaton Squares	—	BRITTON.	2	} 290 -- 294.
Mr. Kemp's Villa .....	KENDALL.	BRITTON.	2	
London, Southwark, and } Waterloo, Bridges .. }	RENNIE.	BRITTON.	6	} 295 -- 327.
Bridge of Blackfriars ..	MYLNE.	BRITTON.	1	
Westminster .....	LABELYE.	BRITTON.	2	

*The PRINTS to be placed at the beginning or ends of the sheets.*

# TABULAR VIEW

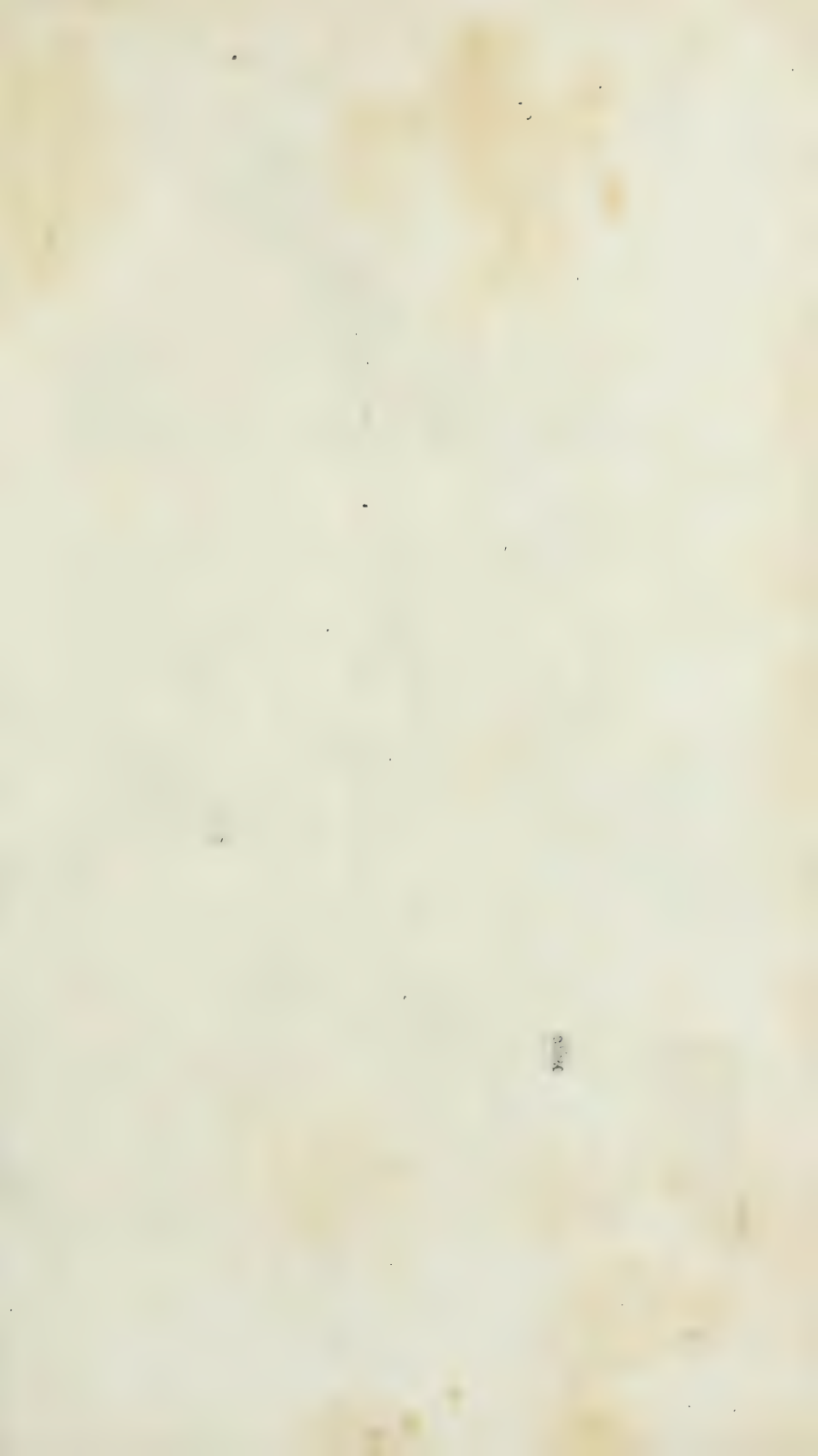
OF THE

## SEVEN BRIDGES ACROSS THE THAMES, AT LONDON.

*Extreme Lengths to opp Banks,—Extreme Width,—Height from Low-water to Top of Parapet,—Number of Arches, and Span of Central Arch,—Materials, and Times of Commencement and Finishing,—Names of Architects,—Surface of Waterway,—Space of Solids, or Piers, in the Width of the River.*

	Length.	Width.	Height.	Arches.	Span of Centre.	Materials.	Commenced.	Finished.	Architects.	Waterway.	Solids.
1. London, Old . . . . .	930	20	40	19	70	Stone and rubble	1176	1209	{ Peter of Cole- church }	Above Starlings, 540 Below ditto, 273	396 657
Altd. by Mr. Dance and Sir R. Taylor }	—	48	—	20	—	—	—	—	—	—	—
2. London, New . . . . .	920	56	55	5	150	Granite, &c.	Mar. 15, 1824	Expected Mar. 1830	J. Rennie	690	92
3. Southwark . . . . .	700	42	53	3	240	Iron	Sept. 23, 1814	1819	J. Rennie	660	48
4. Blackfriars . . . . .	1000	42	62	9	100	Portland Stone	June 1760	1770	R. Mylne	793	207
5. Waterloo . . . . .	1326	42	54	9	120	Cornish Granite	October 1811	Opened Mar. 1817	J. Rennie	1080	160
6. Westminster . . . . .	1066	42	58	15	76	Portland Stone	January 1739	1750	Labelye	820	246
7. Vauxhall . . . . .	809	36	—	9	78	Iron	May 1811	July 1816	James Walker	—	—





# Prepared for the Division of the City of London

A B C D E F G H I K L

The dotted lines mark the boundaries of the Cities of London & Westminster, and the Town of Southwark.

Small figures refer to Public Buildings. Roman figures refer to Parks, Squares, Parks &c. See accompanying description.



A LIST OF  
PUBLIC BUILDINGS,  
IN LONDON,

*Referred to by the small figures in the accompanying Plan.*

\* \* The annexed *Plan* is given in this place to facilitate the references to strangers; for, in a City so extensive as London, it is impracticable to combine and clearly display, in a small, or moderately sized *Plan*, the names of all the Streets, Lanes, Squares, Public Buildings, &c. In pointing out the respective sites of the two last, and noting only a few of the leading Streets, these popular objects must be more readily distinguished.

1 Hanover Terrace.	} Regent's Park.	27 St. Mary's Chu. Wyndham Pl.
2 Sussex Place.		28 All Souls' Church, Langham Pl.
3 Clarence Terrace.		29 Hanover Chapel, Regent St.
4 Cornwall Terrace.		30 Argyle Rooms, do.
5 York Terrace.		31 Middlesex Hospital, Charles St.
6 York Chapel, Paddington.		32 Pantheon, Oxford Street.
7 Mary-la-bonne Church.	} Regent's Park.	33 St. Giles's Church, Bloomsbury.
8 Chester Terrace.		34 British Museum, Gt. Russel St.
9 Cambridge Terrace.		35 St. George's Church, Bloomsb.
10 Coliseum.		36 Bronze Statue of Francis, Duke of Bedford, Russel Square
11 Diorama.		37 Bronze Statue of the Hon. Chas. J. Fox, Bloomsbury Sq.
12 Mary-la-bonne New Church.		38 Freemasons' Hall, Gt. Queen St.
13 Park Crescent and Park Square, New Road.		39 College of Surgeons, Lincoln's Inn Fields.
14 London University, Gower St.		40 Lincoln's Inn, Chancery Lane.
15 St. Pancras New Church.		41 Gray's Inn, Holborn.
16 Russell Institution, Gt. Coram Street.		42 Clifford's Inn, Chancery Lane.
17 Caledonian Chapel, New Comp- ton Street.		43 Staple's Inn, Holborn.
18 St. Pancras New Chapel, Re- gent Square.		44 Central National School, Bald- win's Gardens, Holborn.
20 Cold Bath Fields Prison.		45 St. Andrew's Church, Holborn.
21 Sadler's Wells Theatre.		46 St. Bride's Church, Fleet St.
22 New Gothic Chapel, Spa-fields		47 Fleet Prison, Fleet Market.
23 New Prison, Clerkenwell.		48 St. Martin's Chu. Ludgate Hill.
24 Charter House.		49 Newgate, Old Bailey.
25 St. Luke's Hospital, Old St.		50 Old College of Physicians, Warwick Lane.
26 Shoreditch Church, Shoreditch.		

# A LIST OF PUBLIC BUILDINGS.

- 51 Giltspur Street Compter.
- 52 Bartholomew's and } Newgate
- 53 Christ's Hospitals, } Street.
- 54 Christ's Church, do.
- 55 St. Paul's Cathedral.
- 56 New General Post Office, St.  
Martin's Le Grand.
- 57 St. Paul's School, St. Paul's  
Church Yard.
- 58 New London Prison, White-  
cross Street.
- 59 Guildhall, and Commissioners  
of Bankrupt offices, King St.
- 60 London Institution, Moorfields.
- 61 Grocers' Hall, Poultry.
- 62 Bank Buildings, Lothbury.
- 63 The Bank of England.
- 64 The Stock Exchange, Cornhill.
- 65 Catholic Chapel, Moorfields.
- 66 St. Peter le Poor Chu. Broad St.
- 67 Excise Office, do.
- 68 South Sea House, Leadenhall St.
- 69 London Hospital, Whitechapel.
- 70 Stepney New Chu. Whitechapel.
- 71 Grosvenor Gate, Hyde Park.
- 72 Chesterfield House, Stanhope St.
- 73 St. George's Chur. Hanover Sq.
- 74 Lansdowne House, Berkely Sq.
- 75 Devonshire House, Piccadilly.
- 76 Royal Institution, Albemarle St.
- 77 Anglesea House, Burlington  
Gardens.
- 78 Burlington House, Piccadilly.
- 79 St. James's Church, Piccadilly.
- 80 St. Phillip's Church, Regent St.
- 81 Equestrian Statue, St. James's Sq.
- 82 County Fire Office, Regent St.
- 83 Barker & Burford's Panorama,  
Leicester Square.
- 84 King's Theatre, Haymarket.
- 85 Haymarket Theatre.
- 86 Society of Painters in Water-  
Colours, Pall Mall East.
- 87 New College of Physicians and  
Union Club House, Pall  
Mall East.
- 88 Equestrian Statue of Charles II.  
Charing Cross.
- 89 St. Martin's Chu, St. Martin's La.
- 90 Northumberland House, Strand.
- 91 York Stairs, Adelphi.
- 92 Society of Arts, Adelphi.
- 93 Covent Garden Theatre, Bow St.
- 94 St. Paul's Church, and Market,  
Covent Garden.
- 95 Drury Lane Theatre, Great  
Russell Street.
- 96 English Opera House, Strand.
- 97 Somerset House, Strand.
- 98 New Church, Strand.
- 99 St. Clement's Danes, Strand.
- 100 New Olympic Theatre.
- 101 New Inn, Clement's Inn, and  
Clifford's Inn, Wych St.
- 102 Temple Bar, Fleet Street.
- 103 The Middle & Inner Temples.
- 104 Apothecaries' Hall, Water La.
- 105 Doctors' Commons, St. Paul's  
Church Yard.
- 106 Bow Church, Cheapside.
- 107 Royal Exchange, Cornhill.
- 108 Mansion House.
- 109 St. Stephen's Chu. Walbrook.
- 110 The Old Post Office, & Church  
of St. Mary, Woolnoth,  
Lombard Street.
- 111 St. Swithin's Chur. & London  
Stone, Cannon Street.
- 112 Fishmongers' Hall, Thames St.
- 113 The London Monument, Fish  
Street Hill.
- 114 St. Magnus' Chu. Thames St.
- 115 East India House, Leaden-hall  
Street.
- 116 Church of St. Dunstan's in the  
East



# A LIST OF PUBLIC BUILDINGS.

117 Custom House, Thames St.		145 Royal Amphitheatre, Westminster Bridge.	
118 Excise Office, Thames Street.		146 Lambeth Water Works.	
119 Trinity House.	} Tower Hill.	147 Cobourg Theatre, Waterloo Rd.	
120 Tower of London.		147* Christ's Church, Blackfriars' Road.	
121 The Mint.		148 Freemasons' Charity School.	
122 St. George's Church, Ratcliffe Highway.		149 Magdalen Hospital.	} Southwark.
123 Apsley House, Hyde Park Corner.		150 Surrey Theatre.	
124 St. George's Hospital, do.		151 King's Bench Prison.	
125 Lock Hospital, Grosvenor Pl.		152 St. Saviour's Church.	
126 St. George's Palace, St. James's Park.		153 St. George's Church.	
127 Spencer House, St. James's.		154 St. Thomas's Hospital	} Southwark.
128 Cleveland House, do.		155 Guy's Hospital.	
129 St. James's Palace.		156 New King's Mews, Pimlico.	
130 The Duke of York's Palace, St. James's		157 St. John's Church, Westminster	
131 The Royal Chapel, St. James's		158 { Houses of Parliament, Westminster Hall, and Law Cts.	
132 Marlborough House, Pall Mall.		159 {	
133 Site of Carlton Palace, Waterloo Place.		160 Lambeth Palace.	} Lambeth.
134 New Street Chapel, Spring Gardens.		161 Lambeth Church.	
135 Admiralty.	} Parliament Street.	162 Asylum, Westminster Road.	
136 Whitehall Palace.		163 Philanthropic Reform, do.	
137 Privy Gardens.		164 New Bethlem Hospital, St. George's Road.	
138 Horse Guards.		165 County Gaol, Horsemon-ger Lane.	} Southw.
139 Treasury.	} Westminster.	166 Trinity Church.	
140 Board of Trade & Council Office.		167 Royal Military Asylum.	} Chelsea.
141 Westminster School.		168 Chelsea Hospital.	
142 Westminster Abbey.		169 York Hospital.	
143 St. Margaret's Church		170 Chelsea Water Works.	
144 Westminster Hall, and New Law Courts.		171 Penitentiary House, Milbank	
		172 St. Peter's Church, Trafalgar Street.	

*The BRIDGES are specified on the Plan.*

## A LIST OF SQUARES, PARKS, &c.

*Referred to by Roman Figures in the accompanying Plan.*

That mankind grow wiser and happier in every succeeding age may be inferred and proved by numerous historic events, as well as by moral and political improvements. Large squares, wide streets, good draining and cleansing, are manifestations of the progressive and rapid strides made towards metropolitan happiness; and whilst the monarch and the government co-operate with spirited individuals to promote this "moral reform," we may anticipate endless occupation for the wealth and energies of our countrymen.—By examining the map of London, we perceive that our forefathers, if they imitated the bee in industry, also seemed to think it necessary, to crowd and press together like that insect into one hive.—Narrow streets, alleys, and lanes, were formed to keep out fresh air, and keep in foul; but an open square was scarcely ever designed. Now we see squares, and crescents, and wide streets, formed and given up to public comfort and to public beauty. The latest design of this sort, is that of BELGRAVE, Pimlico, which will consist of four nearly equal and uniform sides, with four handsome villas, or mansions, at the angles, all of which will be adorned with shrubberies, gardens, &c. This square is rapidly advancing, and will form a grand feature to this new and fashionable end of London; it measures 684 feet by 637, between the houses: and the gardens belonging to the detached villas will greatly augment the apparent area, as well as add to the rural beauty of the square. EATON SQUARE, adjoining, is laid out, to occupy an extent of 1637 by 371 feet. *Cadogan Place*, or *Square*, is 1450 by 370 feet—*Grosvenor Square* measures 654 feet square—*Lincoln's Inn Fields*, or *Square* is 773 by 624 feet—*Portman Square* is 500 by 400 feet—*Bryanstone* is 814 by 198 feet—*Montague* is 820 by 156 feet—*Russell*, *Euston*, *Twistock*, and *Park Squares*, are all of large dimensions, and consist of handsome houses.

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|--|--|
| <p>I. Dorset Square.<br/> I.* Regent's Park.<br/> II. Fitzroy Square.<br/> III. Park Square.<br/> IV. Euston Square.<br/> V. Tavistock Square.<br/> VI. Gordon Square.<br/> VII. Russell Square.<br/> VII.* Torrington Square.<br/> VII.** Brunswick Square.<br/> VIII. Regent Square.<br/> VIII.* Mecklenburg Square.<br/> VIII.** Middleton Square.<br/> IX. New River Head.<br/> IX.* Southampton Square.<br/> IX.** King Square.<br/> X. Hoxton Square.<br/> X.* Connaught Square.<br/> X.* Bryanstone Square.<br/> XI. Montagu Square.<br/> XI.* Portman Square.<br/> XII. Cavendish Square.<br/> XII.* Manchester Square.<br/> XIII. Bedford Square.<br/> XIII.* Bloomsbury Square.<br/> XIV. Soho Square.<br/> XV. Red Lion Square.<br/> XV.* Gray's Inn Gardens.<br/> XVI. Lincoln's Inn Fields.</p> | <p>XVII. Lincoln's Inn Gardens.<br/> XVIII. West Smithfield.<br/> XVIII.* Charter House Square.<br/> XIX. Finsbury Circus.<br/> XX. Finsbury Square.<br/> XXI. Grosvenor Square.<br/> XXII. Hanover Square.<br/> XXIII. Berkeley Square.<br/> XXIII.* Golden Square.<br/> XXIV. Leicester Square.<br/> XXV. Covent Garden.<br/> XXVI. Temple Gardens.<br/> XXVII. Trinity Square, Tower Hill<br/> XXVIII. St. Katharine's Docks.<br/> XXIX. London Docks.<br/> XXX. Serpentine River.<br/> XXX.* Belgrave Square.<br/> XXXI. The Green Park.<br/> XXXII. Gardens to St. George's Palace.<br/> XXXIII. Eaton Square.<br/> XXXIII.* Nelson Square.<br/> XXXIV. Lambeth Palace Gdns.<br/> XXXIV.* West Square.<br/> XXXV. Grosvenor Canal and Wharfs.<br/> XXXVI. Vauxhall Gardens.</p> |
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AN ACCOUNT  
OF  
MR. GREENOUGH'S VILLA, REGENT'S PARK.

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THE advantages of adding written descriptions to designs in architecture are obvious, and, indeed, it is but justice, whenever the information can be obtained, to state the circumstances under which edifices were constructed. The architect is continually meeting with obstacles and impediments which rarely become known to the public; and, for want of proper explanations, his works are subjected to criticisms the most unreasonable, and judged as though, with the poet, the painter, and the sculptor, his chief duty were to excite pleasurable feelings in the beholder, and that nothing more were required of him than to produce specimens of abstract taste and beauty. The great difficulty for those engaged in this profession is, to please the eye of the critic, and, at the same time, meet the views of their employers, by also paying strict regard to convenience and economy. Architecture, in this respect, is undoubtedly the most complex of the fine arts, and demands versatility of talent, a combination of genius with common sense, and also taste with practical experience. The above remarks, therefore, should be applied generally to its productions; and the scale of merit of each would then be fairly decided, by considering them with regard to opportunities and local circumstances.

The characteristics of the English villa, of which Mr. Greenough's house is a specimen, having been treated at length in

a former part of this Work (Vol. i. p. 80), it may be merely necessary to point out the instances in which they are here exemplified. We shall therefore proceed to the description. This edifice is situated at the north-western extremity of the Regent's Park. The grounds, comprising about two acres, extend along the northern bank of the Regent's canal, on the course of which, deeply sunk between well-wooded slopes, fine views are obtained; the inequality of surface about this place, produces wild beauties of scenery rarely to be met with so near to the metropolis.

In addition to the objects usually proposed in buildings of this description, the architect was directed to reconcile with them (as far as could be done with regard to the number, size, and symmetry of the apartments), the convenient arrangement of an extensive collection of natural history in cabinets already provided for its reception. Another point no less essential was, to bring into the view of the windows of the principal apartments, or conceal from it, pleasing or unsightly objects contiguous to the site on which the house is erected. The contracted width of the ground seemed to dictate, that the style of villa should be that in which the kitchen and offices are contained in a basement, instead of spreading over (in this case) valuable space. This story is covered with brick arches, and precautions have been used to prevent dampness, by wide areas left round the building, partly open, partly subterranean; the unpleasant effects to be apprehended as arising from the kitchen, and the windows of a basement story being immediately under those of the principal floor, are in a great measure obviated, and those windows only are allowed to open where the inconvenience is least felt.

The villa presents four architectural fronts, having the same ordonnance, yet differing in their general outline. The



principal order is Ionic, from the Temple of Erectheus, at Athens; the subordinate order is Doric, drawn also from the purest Athenian example; but the architect has aimed only at imbibing the spirit of his great models, and has fearlessly deviated from them when a rigid adherence would have been incompatible with his design. The entrance is towards the north-west, under a recessed portico; this, and the colonnade carried round the bow in the south-east front, are of the Doric order. To the south-west is a lofty portico, with Ionic columns, and two wings, having recessed Doric columns and niches. The north-east front is decorated by pilasters only. The internal arrangements are explained by the accompanying plan. The destination of each room is intended to be shewn by its appropriate form and ornaments. The circular saloon, or ante-room, which communicates with the principal apartments, is embellished with eight Pozzolana columns imitating Sienna marble, the capitals of white scagliola are after those of the Choragic monument of Lysicrates. The ceiling is domed, having a stained glass sky-light, partaking of its form and decoration. The eating-room, having a separate entrance for servants, looks to the north-east, upon a flower-garden, which rises rather precipitously to a greenhouse of wrought iron, a semi-ellipsis on plan and elevation, and raised on an artificial level. This, with the stabling, &c., forms one continued ornamental façade, designed as a screen against unpleasant objects. The libraries, which also contain the collection of natural history, have a distinct communication with the entrance hall through a small ante-room, and are ornamented with busts, and with casts from the frieze of the Parthenon. The two drawing-rooms and billiard-room are *en suite*, with sliding doors in the communicating openings, through which a long vista is obtained, terminated at one end by a large mirror, and at the other

by a window which commands an extensive prospect, and which is closed at night by a second mirror. Other vistas are obtained through the libraries, saloon, and dining-room, terminated by views to the gardens.

Regard has been had in the design and construction of this house to allow of additional rooms on the chamber story, if at any time desired, without interfering with the uniformity of the elevation.

#### REFERENCE TO THE PLATES.

PLATE I.—A perspective view of the villa from the southern part of the grounds.

PLATE II.—A. South-west elevation.

B. Transverse section taken through the centre of the hall, saloon, and dining-room, from *a* to *b* on the plan.

C. The plan of the principal story:—1. The hall, ascending with three steps to the general level of the story. 2. Saloon, or ante-room. 3. Drawing-room. 4. Second drawing-room. 5. Billiard-room. 6. Dining-room. 7. Dressing-room. 8. Store-room. 9. Small ante-room, having stairs with a trap-door communicating with a mineral-room in the basement. 10. Open area. 11. and 12. Libraries, containing also the collection of natural history. 13. Colonnade and steps to the terrace. 14. Staircase to the upper floors.

D. B.



Architect, J. M.

Engraver, A. M. J. M.

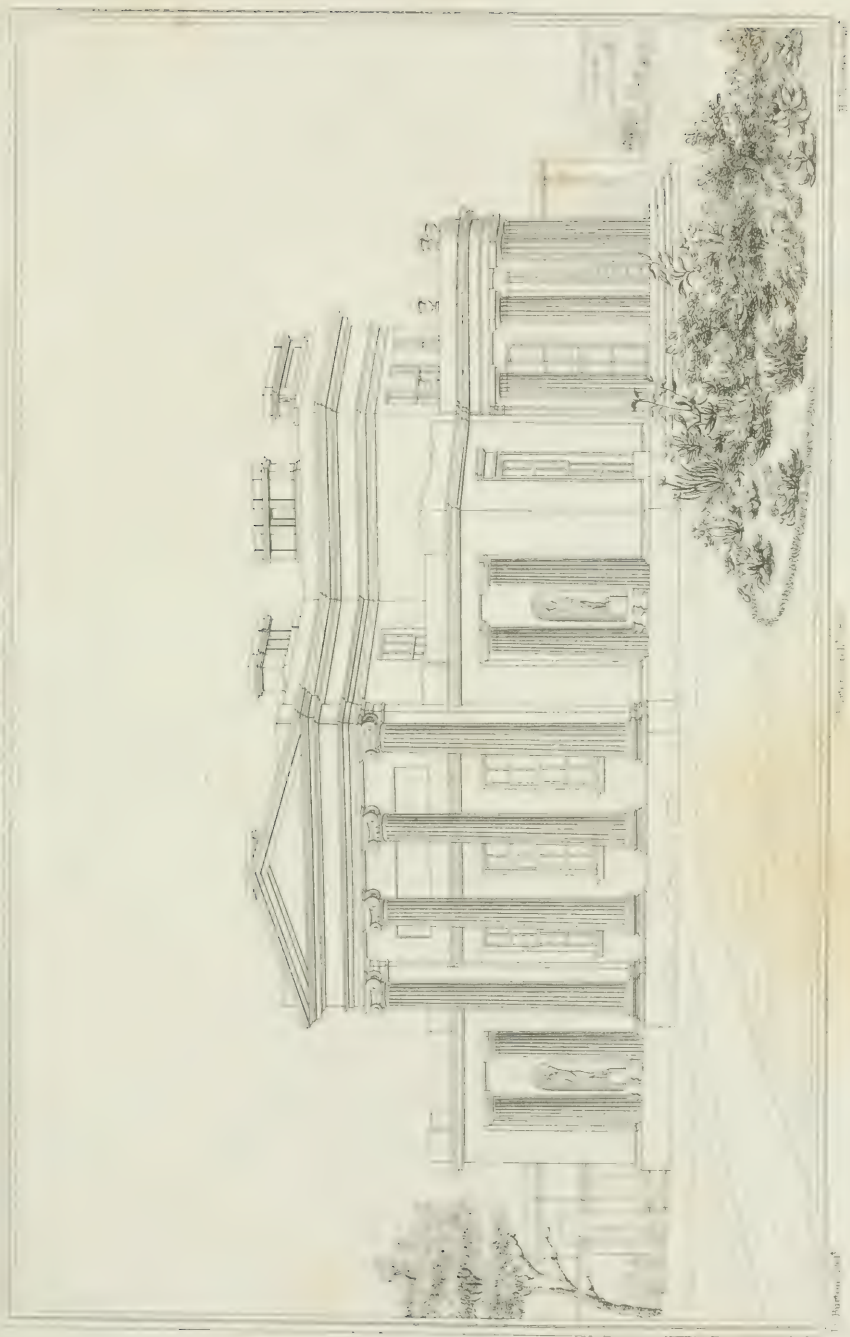
1854

TEMPLE OF THE SUN, MEXICO CITY, MEXICO.

Engraved by J. M. J. M.









AN ACCOUNT  
OF  
THE ROMAN CATHOLIC CHAPEL, MOORFIELDS.

By E. W. BRAYLEY, F.A.S.

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As a successful effort of modern art in the erection and embellishment of structures for the Catholic worship, the chapel in Moorfields decidedly deserves pre-eminence. The situation of the old Chapel in White's Alley, Moorfields, was obscure and inconvenient, and many leading Catholics had previously expressed regret at not possessing a metropolitan edifice more appropriate for the display of the imposing service of their religion, and better adapted for the respectability and numbers of its adherents in the capital. On the approaching expiration of their lease, therefore, it was resolved to erect a new chapel in Moorfields; a vacant plot of ground was obtained for that purpose, which had previously belonged to the city of London, and the Fishmongers' and Frame-work Knitters' Companies. Plans and estimates for the intended structure were then prepared by John Newman, Esquire, architect, and those being approved, Messrs. Paynter and Haynes were engaged to execute the work, under the direction of Mr. Newman, assisted by a committee: at the same time, subscriptions were opened to defray the expenses.

On the 5th of August, 1817, the foundation stone was consecrated and deposited with great solemnity; and so rapidly was the building proceeded with, that the whole was covered in about the end of the November following. At the

recommendation of the architect, a suspension of the work then took place, in order that he and the committee might have sufficient time to devise the most eligible plan for fitting up and decorating the interior of the chapel, so as to accord both with the improved taste of the age, and the respectability of those for whose accommodation it was chiefly intended.

In this stage of the undertaking, a Catholic gentleman very liberally proposed to have the principal ceiling and the altar-piece painted in fresco, at his own expense, with a selection of scriptural subjects from the New Testament ; and the committee having received his offer with warm approbation, he was induced, also, to contract with Signor Comolli, a celebrated sculptor at Milan, for the columns, steps, and table, that were designed to constitute the decorations of the altar.

Shortly afterwards, the architect, who had determined to spare neither expense nor personal exertion in rendering his edifice consistent, in all respects, with the sacred purposes of its destination, resolved on a journey to the Continent, in order that he might there study the best examples of ecclesiastical embellishment ;—and the idea which he had previously formed of admitting light to the altar-piece without exposing the means, was confirmed by instances of similar contrivances at the Churches of St. Roche and St. Sulpice, at Paris.

On his return, after an absence of several months, he found that Signor Aglio, an Italian artist, had nearly prepared the working designs for the decoration of the ceiling and altar-piece ; and early in the following year operations were commenced, and the whole was carried on, uninterruptedly, until its completion in the spring of 1820. On the 20th of April, in that year, the new Chapel was consecrated, and dedicated to the Blessed Virgin Mary, by the Rev. Dr. Poynter,



the Catholic Bishop, the ceremonies being performed with all the pomp usual on such occasions, in Catholic countries. The prelate was assisted by the Rev. Mr. Bramston, the clergy of the chapel, and other priests of the diocese. Most of the foreign ambassadors were present, together with the principal English families of distinction of the Catholic faith. On the Saturday following, April the 22d, the chapel was publicly opened for divine service, on which occasion nearly 3000 persons were present.

This edifice, in point of size, ranks in the second class of Catholic churches. The expenses of building and embellishing amounted to 26,000*l*. The recessed portico, towards the east, exhibits four piers of the Corinthian order, and two columns supporting an entablature and pediment. In the tympanum of the latter is an alto-relievo of Faith and Piety supporting the Cross.

The interior is certainly very impressive; but it is remarkable that the altar is situated towards the *west*, contrary to long-established Catholic usage. It consists of a nave, two ailes, and a sanctuary; the latter of which terminates in the segment of an ellipsis. The entire length of the chapel is 125 feet; that of the nave and ailes is 98 feet: the width of the nave is 38 feet, and its altitude to the vertex of the ceiling is 52 feet: the width of each aisle is 12 feet, and the height 33 feet. On each side are six large semicircular-headed windows, which, being glazed with ground glass, preserve a due subordination to the magnificent panoramic effect of the grand altar-piece. Were these filled with painted glass, as designed by the architect, and the piers and side walls also ornamented to correspond with the ceiling, the effects would not only be greatly enhanced, but rendered splendid and sumptuous.

The nave is separated from the ailes by seven lofty square

piers on each side, sustaining semicircular arches, from the cornice above which the elliptical curve of the main ceiling takes its rise : the latter is continued over the entire body of the chapel, each extremity being terminated by a semi-dome, or shell, of the same curvature as the central part. This ceiling is finely painted in fresco, in variously formed pannelled compartments, by Signor Aglio ; the subjects are scriptural, and associated with the more peculiar tenets of the Romish church, of which the principal division represents the *Assumption of the Virgin*. The Virgin appears surrounded by the heavenly choir, and the four evangelists (with their respective symbols), &c. are introduced in postures of adoration : there is much ability displayed in the fore-shortening of the figures, and the whole is skilfully executed. Within the extreme compartments, at the angles, are depicted the four most celebrated doctors of the church. Four smaller divisions succeed each other on either side, occupying the remainder of the curve down to the cornice, wherein are represented, and beautifully executed in chiaro-scuro, the Nativity, — the Adoration of the Magi, — the Infant Saviour disputing with the Doctors, — Christ walking on the Sea, — the delivering of the Keys to Peter, — the Entry into Jerusalem, — the Agony in the Garden, — and the Last Supper. The end compartments represent the Holy Dove descending amongst groups of cherubim. The semi-dome over the sanctuary is painted, on a rich blue ground, in pannels, which are ornamented with wreaths of the vine and wheat, in chiaro-scuro, highly relieved. That over the organ gallery is decorated with the emblems of sacred music, and similar wreaths are introduced.

The side walls and the piers of the nave are perfectly plain, and form a striking contrast to the imposing splendour of the *Sanctuary*, which, being lighted (after the plan of the

magnificent altar of St. Sulpice, at Paris,) without the means employed for the admission of the light being discovered, has an aspect at once mysterious and sublime. Here, also, the religious ceremonies are displayed with far more striking effect than in Protestant churches, in consequence of the more exalted situation of the altar.

The Sanctuary, as already stated, has an elliptical termination, about fifteen feet in front of which is a stylobate, of similar form : upon this stand six magnificent fluted columns of the Corinthian order, supporting an entablature, enriched with Grecian ornaments, which unites with the lower part of the semi-dome. These columns, which are of Como marble, are each of one piece, eighteen feet in height, and two feet in diameter; they were designed after those of the Choragic monument of Lysicrates, at Athens. Under this dome is a richly sculptured altar, in Carrara marble, elevated upon seven spacious circular marble steps. This altar is in the form of a sarcophagus, enriched with foliage, finely executed; at the angles are placed two beautiful figures supporting the table, representing angels with expanded wings. Upon the altar stands a tabernacle of the same marble, richly decorated with ornaments emblematical of the sacrament. The altar, columns, &c., were executed by Signor Comolli of Milan; the former cost 1,000*l*. The floor, the steps, the landings, and all the surrounding work of the altar part, are composed of the same kind of marble. On the north side is the episcopal throne.

Six splendid candelabras are placed on the landings, which, with the chandeliers, were tastefully executed by Messrs. Gillow and Co. from antique models.

The great *fresco* painting which is displayed with such a fine effect on the curved wall behind the altar, was executed by Signor Aglio in little more than three months. It repre-

sents the Crucifixion, on Mount Calvary, with all its accessories, and is on so large a scale that the cross alone, to which the figure of our Saviour is attached, is eighteen feet in height. Upwards of fifty principal figures are introduced into this painting, which is fifty-five feet high and thirty-three feet wide.

When the late Pope, Pius the Seventh, was informed of the building of this chapel, he expressed much pleasure, and, after bestowing his benediction, he presented it with a superb chalice and patina of fine gold, valued at nearly 5,000 Roman crowns. On the chalice, which is exquisitely chased, and ornamented with precious stones, is an inscription dictated by the venerable donor.

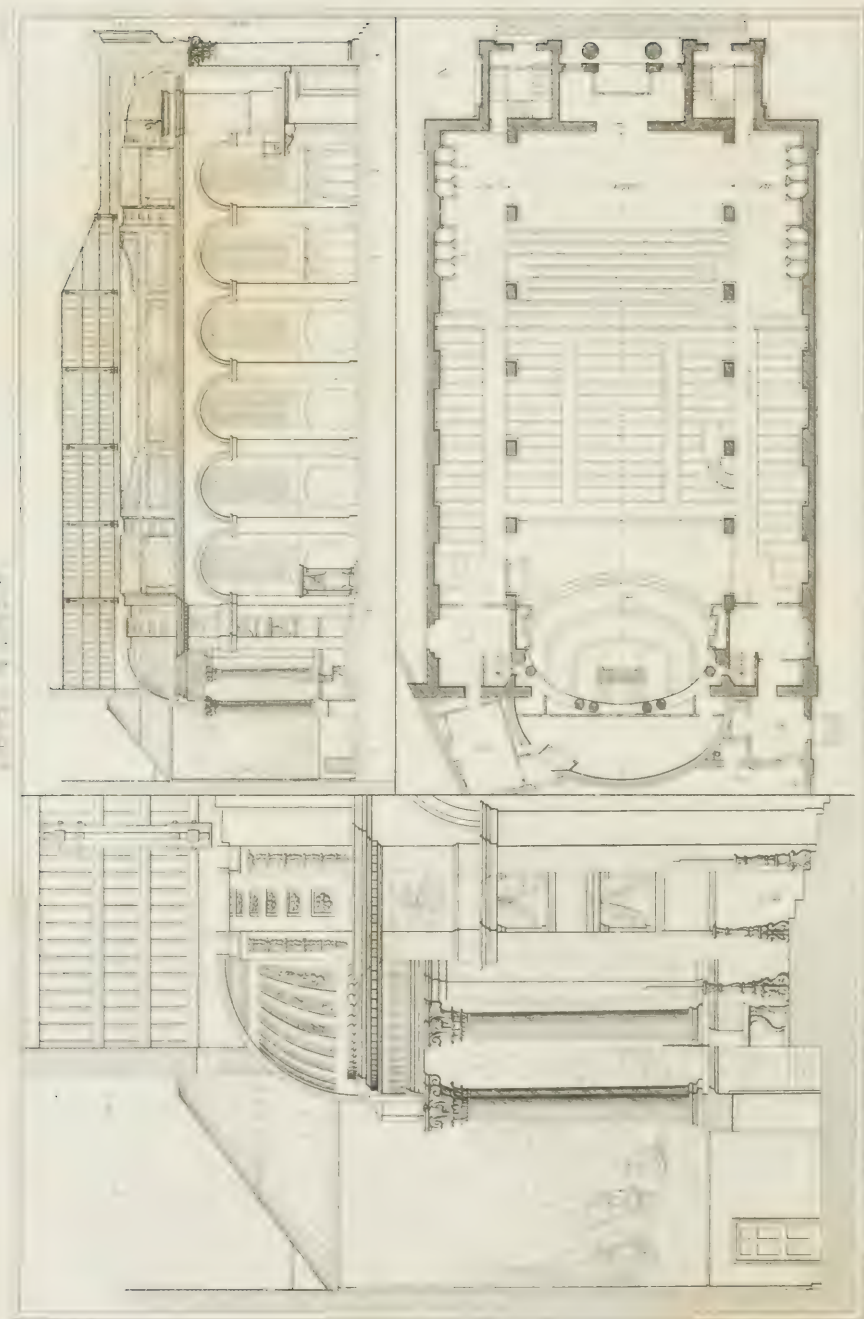
The pulpit, which is of an elegant and appropriate design, was the gift of Lord Arundel, and is made of the finest satin and other choice woods. Here, as in the Catholic chapels in Spanish Place and in Warwick Street, the ceremonies and performances, both vocal and instrumental, are superintended by eminent professional men; and hence every pious feeling is rendered more impressive and interesting.\*

\* As the execution of the principal entrance does not correspond with the original design and opinions of the architect, it may be proper to observe that Mr. Newman has resigned his office. This he was induced to do, after having prepared the necessary working drawings for this part of the edifice, as the Committee persisted in having the front executed by persons whom Mr. N. did not consider competent to the task. These differences of opinion between employers and professional men cannot fail of being hostile to sound policy, to good principles in art, and to the advancement of science; — for it was by resigning only that the architect could prevent his reputation from being compromised by a defective execution of the work, or whatever innovations a false conception of the spirit of the design might think fit to introduce.

There is a convenient dwelling-house adjoining the chapel, where the clergy reside, the building, &c. of which cost nearly 6,000*l*.











BAZILICA SAN MARCO, VENEZIA.  
 (Domenico Tiepolo, 1780.)

(Engraving by Giovanni Battista Piranesi, 1763.)



## REFERENCE TO THE PLATES.

PLATE I.—A. *Ground Plan.* a. Vestibule, or principal entrance, under a recessed portico. b. Sanctuary, with altar, &c. c. Wall behind the altar, with painting on its surface. e. and f. Ante-room and sacristy. g. g. Staircases to the organ-gallery, &c. h. Subscription room. i. i. Confessionals. a. Lateral, or outer vestibule, with an ante-room, in which is staircase to private seats. g. Communication to the house of the resident clergy.

B. Longitudinal section of the north side of the chapel; the altar part or sanctuary of which is shewn to an enlarged scale at C.

PLATE II.—*Perspective View* of the western part of the chapel, shewing the sanctuary.

END OF THE ACCOUNT OF THE CATHOLIC CHAPEL, MOORFIELDS.

AN ACCOUNT  
OF  
YORK-STAIRS WATER-GATE.

By E. W. BRAYLEY, F.A.S.

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THIS architectural Gate, which stands near the river Thames, at the southern extremity of Buckingham Street, in the Strand, was designed and erected by Inigo Jones, about the year 1626. It was originally connected with the demesne of George Villiers, first Duke of Buckingham, the ill-fated favourite of two sovereigns, who was stabbed by Felton at Portsmouth, in 1628, and lies buried in the Chapel of Henry the Seventh at Westminster. The mansion, (which had anciently been the town residence of the Bishops of Norwich, and called the *Bishop of Norwich's Inn*,) was splendidly fitted up by the above Duke, after he had obtained either a lease or a grant of the estate from King James the First, in the last year of his reign; and on that occasion the gate was constructed near the middle of a long embattled wall, which skirted the gardens on the river side.

Richard Nykke, or Nyx, Bishop of Norwich, exchanged his *Inn* for the Abbey of St. Bennet Holme, in Norfolk, in 1535; and in the following year it became vested in Charles Brandon, Duke of Suffolk, also by exchange for his mansion at Southwark Place. The latter property, reverting to the crown, was given by Queen Mary to Nicholas Heath, Archbishop of York; the possessors of that See having no town

residence after York Place, Whitehall, had been converted into a royal palace by Henry the Eighth, on the fall of Wolsey. Archbishop Heath sold his newly-acquired seat, and purchased Norwich Inn, which thenceforward acquired the appellation of *York House*, and hence the name of the Water-Gate and Stairs. In James the First's reign, another exchange was made; and York House becoming the property of that king, was "assured to him by an Act of Parliament passed on the 19th of May, 1624." He granted the estate, as before mentioned, to the Duke of Buckingham, after whose melancholy death it was leased, for a short term, to the Earl of Northumberland, together, as it appears, with its furniture, goods, and pictures, at an annual rent of 350l.\* In 1649, the parliament bestowed York House on their skilful general, Lord Fairfax; by the marriage of whose daughter and heiress with George, second Duke of Buckingham, it was reconveyed to the Villiers family. That nobleman resided here for several years subsequent to the Restoration; but he afterwards sold the whole estate for building on, and several streets were raised on the site of the old house and grounds. These for a long period went under the general name of *York Buildings*, but their particular appellations are, *George Street*, *Villiers Street*, *Duke Street*, *Of Alley*, and *Buckingham Street*; the distinctive name and title of their former possessor being thus preserved.

York House stood at a short distance to the west of the Water-gate, which includes a flight of steps that led from the gardens to the river. At the time of its erection, it was customary for our nobility to be conveyed by water from one part of the metropolis to another, whenever practicable, the road-ways being extremely defective, and but few carriages

\* Vide "Journals of the House of Commons," April 23, 1645.

in use, and those rather adapted for state purposes than for general conveniency. Hence most of our noble mansions were built near the river, and stairs led from the grounds to the water-side, for the convenience of taking boats.\*

Ralph, in his "Critical Review of Public Buildings," has thus characterised this structure; and his approbation of its merits, though something too florid, perhaps, has been generally acquiesced in by subsequent writers:— "*York-stairs* is, unquestionably, the most perfect piece of building that does honour to the name of Inigo Jones: it is planned in so exquisite a taste, formed of such equal and harmonious parts, and adorned with such proper and elegant decorations, that nothing can be censured or added. It is, at once, happy in its situation beyond comparison, and fancied in a style exactly suited to that situation. The rock-work, or rustic, can never be better introduced than in buildings by the side of water; and, indeed, it is a great question with me, whether it ought to be made use of any where else."

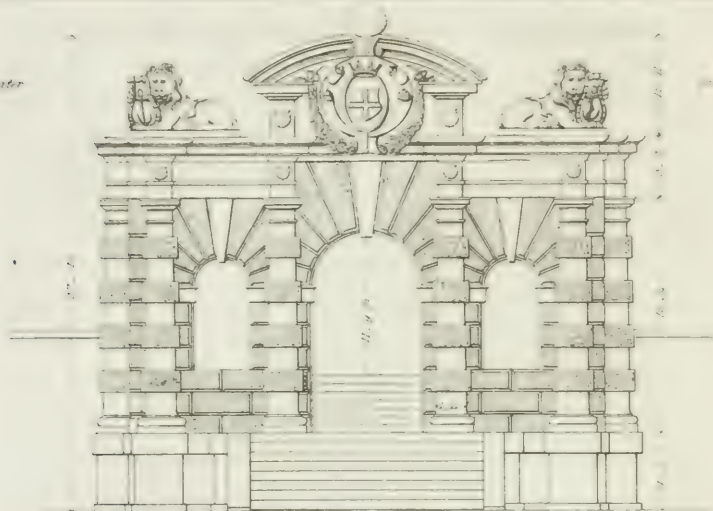
This fabric is of Portland stone. It is approached from a small terrace planted with lime trees, which, being enclosed from the public, forms an agreeable promenade for the inhabitants of the neighbouring streets, by whom it is kept in repair, with the proceeds of a rate levied on their houses. On the northern, or street side, it consists of three arches flanked by pilasters, supporting an entablature on which are four

\* How little our streets were fit for carriages in former times, may be partly judged from a passage in the speech of Charles the Second to Parliament in 1661-2. He says, "The mention of my wife's arrival puts me in mind to desire you to put that compliment upon her, that her entrance into the town may be with more decency than the *ways* will now suffer it to be; and to that purpose, I pray you would quickly pass such laws as are before you, in order to the *mending those ways*, and that she may not find *Whitchall surrounded by water*."

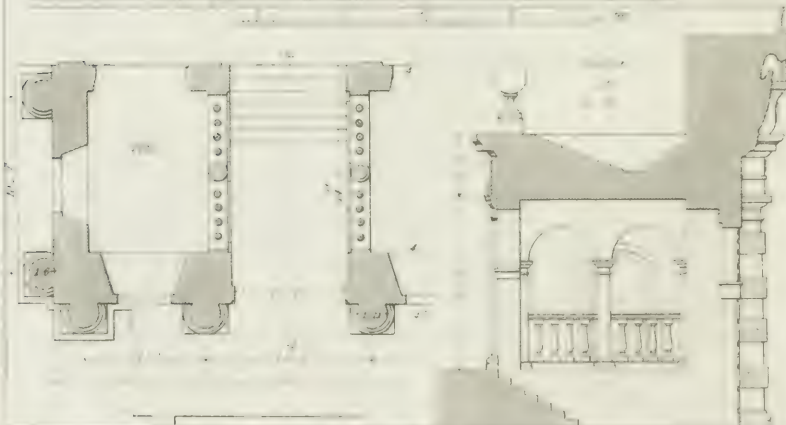




Water



Street



balls: ornamental shields rise above the key-stones of the arches, those at the sides being sculptured with anchors, and that in the centre with the arms of *Villiers* impaling those of the *Manners* family. The Villiers' motto, FIDEI COTICULA CRUX (the Cross is the Touchstone of Faith), is inscribed upon the frieze. The southern, or river front, displays a large archway opening upon the steps leading to the water, with a lateral aperture or window on each side: these, conjointly with four rusticated columns, support an entablature ornamented with escallops, and crowned by an arched pediment and two couchant lions, bearing shields sculptured with anchors. In the middle of the pediment, within a scroll, are the arms of Villiers, viz. on a Cross five Escallops, encircled by a garter, and surmounted by a ducal coronet: at the sides are pendent festoons. The apertures flanking the steps are each divided by a small column, and partly closed by balustrades.

#### REFERENCE TO THE PLATE.

1. Southern or river front.—2. Northern front.—3. Plan, taken on the plane of the landing-place, descending to the water.—4. Section through the middle of the gate, looking eastward.

AN ACCOUNT  
OF  
SOMERSET HOUSE AND PLACE.

By E. W. BRAYLEY, F.A.S.

SOMERSET HOUSE derived its origin and name from the Protector, Edward Seymour, Duke of Somerset, maternal uncle to Edward the Sixth, who erected a splendid palace here, on the sites of the ancient Church of St. Mary-le-Strand, and of the mansions, or *inns*, as they were called, of the Bishops of Chester and Worcester. The materials with which it was principally built consisted of the demolished Church of St. Mary, the tower and cloisters of which stood on the north side of St. Paul's, with the adjoining chapel and charnel-house, and part of the conventual Church of St. John of Jerusalem, Clerkenwell. John of Padua, who came to England in the reign of Henry the Eighth, and is termed "deviser of his Majesty's buildings," in an office book, quoted by Walpole, was probably the architect, this being one of the first buildings designed after the Italian orders, that was ever raised in England.\*

The Protector's Palace was commenced about the year 1547-8; but it was not completely finished at the time of

\* John of Padua was a contemporary of Holbein. In 1544, he had a grant, from the Crown, during pleasure, of 2*s.* *per diem*, which was confirmed to him in the third year of Edward the Sixth.



his decapitation, on Tower Hill, January the 22d, 1552-3. It is a curious fact, that in the proclamation issued against the Duke by the Lords of the Council, previously to his first arrest, in October 1549, they charge him with "enriching himself," and building sumptuous and fine houses during "all times of the wars in France and Scotland, leaving the King's poore souldiers unpaid of their wages." These words must, doubtless, have had a reference to the erection of Somerset House, the cost of which, from April 1548 to October 1550, amounted to 10,091*l.* 9*s.* 2*d.*, as appears from an account Roll of the Duke's cofferer, which was examined by Sir John Fenn, and is referred to in Granger's "Letters."

On the attainder and execution of Somerset, this estate devolved to the crown, and King Edward the Sixth granted it to his sister, the Princess Elizabeth, who resided here during her occasional, but short, visits to the court, in the reign of Queen Mary. One of her last visits, whilst Princess, was in February 1557-8, and is thus mentioned in the 3d volume of Strype's "Memorials"—"The Lady Elizabeth came riding from her house, at Hatfield, to London, attended with a great company of lords and nobles and gentlemen, unto *her Place*, called *Somerset Place*, beyond Strand Bridge, to do her duty to the Queen; and, on the 28th, she repaired unto her Grace, at Whitehall, with many lords and ladies."

After the accession of Elizabeth to the crown, this mansion was assigned, at different periods of her reign, for the lodging of various ambassadors from foreign countries.\*

\* In Lord Burghley's *Notes of Elizabeth's Reign*, printed at the end of Marsden's "State Papers," is the following singular passage: "Feb. 1566-7. Cornelius de la Noye, an Alchymist, wrought in *Somerset House*, and abused many in promising to convert any metall into gold."

She afterwards lent it to her kinsman and Lord Chamberlain, Henry Carey, Lord Hunsdon, K. G., whose guest she occasionally became, and who died here in the year 1596.

Anne of Denmark, James the First's Queen, to whom this edifice appears to have been assigned as a jointure house, or dotarial palace, kept a splendid court here, which, according to Arthur Wilson, "was a continued *Mascarado*, where she and her ladies, like so many sea-nymphs or nereides, appeared in various dresses, to the ravishment of the beholders." From this occupancy, and from the visits of the Queen's brother, Christian IV., King of Denmark, the mansion is generally reputed to have obtained the name of Denmark House. Strype says, the King appointed it to be called by that appellation in 1616, after being feasted here, on Shrove Tuesday, by his royal Consort, "by whom," he continues, "this house was much repaired and beautified, and improved by new buildings and enlargements: she also brought hither water from Hyde Park, in pipes."\*

After the marriage of Charles the First with Henrietta Maria, daughter of Henry IV. King of France, this palace was fitted up for the Queen's particular use; and by a grant, dated February the 15th, 1626, it was settled on her for life. By the marriage articles, this Queen was to have the full exercise of her religion, and a chapel, "beautified with decent ornaments," in whatever place she might reside in the King's dominions. Under these, and other more extraordinary stipulations, this edifice became the very focus of Catholicism, and a convent of Capuchin Friars was established here by the Queen, which had afterwards a most important bearing on the unhappy dissensions between

\* Vide Stow's "London," b. iv. p. 105. edit. 1720.

King Charles and his Parliament; and so early as 1628, the House of Commons, in a particular remonstrance to his Majesty, complained of the number of families that attended mass at Denmark House.

On the departure of the Queen and her daughter, the Princess of Orange, for Holland, in February 1641-2, the Catholic establishment at Somerset House soon became a subject of parliamentary attention; and on the 10th of November, 1642, it was ordered, "that the sheriffs do cause the altar, and such crucifixes, images, and monuments of idolatry in the chapel there, to be demolished." At the same time, the friars were commanded to depart the kingdom "within a month;" but that order having been disobeyed, the House further resolved, March the 13th, 1642-3, that the Capuchins be taken into custody, to be "sent into France," and that "the Earl of Warwick give directions for a ship for that purpose." On the same day also, all the vessels and utensils belonging "to the altar and chapel in *Somerset House*" were ordered to be "forthwith burnt;" and "the Committee to examine further for Pope's bulls, by whose authority this convent was established, and by whom procured." What the issue of that inquiry was, does not appear.

From the curious extracts given in the 4th part of Pegge's "Curialia," from a manuscript inventory in the library of the late Mr. Gough, it appears, that the arras hangings and tapestry in this mansion, at the time of the Interregnum, were of great value. The state beds, canopies, pavilions, cloths of state, carpets, &c. were also particularly rich: one of the beds, of French satin, finely embroidered, was appraised at 1000*l*. Here, likewise, were numerous valuable pictures and statues, but many of the former had

been brought from Whitehall and other palaces. Among them was a Madonna by Raphael, valued at 2000*l.*, a sleeping Venus by Coreggio, valued at 1000*l.*, and many by Titian, Julio Romano, Guido, Andrea del Sarto, Coreggio, Georgione, Palma, Vandyke, and other artists of the first celebrity.

In April 1659, the Commons resolved that Somerset House, with all its appurtenances, should be sold towards the payment of the great arrears due to the army; and Ludlow states, that it was actually disposed of for 10,000*l.*, except the chapel, which had been appropriated to the use of the French Protestants, and standing in the way of those who thought to have built a street there, “broke the design:” this was the means of preserving the whole pile from demolition. On the restoration of monarchy, probably from the sale not having been completely effected, it reverted to Henrietta Maria, the Queen Dowager, who returned to England in November 1660, and on re-entering the mansion is said to have exclaimed, with a penitential emphasis, “Had I known the temper of the English some years past as well as I do now, I had never been obliged to leave this house.” She afterwards went again into France, but coming back in July 1662, fixed her residence here, and made some alterations in the buildings, on which occasion she was complimented in some courtly verses both by Cowley and Waller. This Princess finally quitted England in June 1665.

Catherine of Braganza, Charles the Second’s Queen, was the next regal inhabitant of this edifice, and like her predecessor Henrietta, she also had a small establishment of Capuchins, and a papistical chapel here. Whilst in her occasional occupation, it became the *reputed*, if not the



*real* scene of the mysterious murder of Sir Edmund Berry Godfrey, in October 1678. After the King's decease, the Queen removed entirely to this house, and kept her court here, till her departure for Portugal in March 1692, leaving the care of her palace to the Earl of Faversham, who continued to inhabit it till after the death of his mistress, in 1705.

In the early part of the last century, Somerset House was occasionally appropriated to court entertainments and masquerades. In George the Second's reign, William, Prince of Orange, resided here for a short time previously to his marriage with the Princess Royal, in March 1734; and, on a like occasion, the hereditary Prince of Brunswick became an inmate, prior to his nuptials in January 1764, with the Princess Augusta, sister to his late Majesty. At different periods, also, it was assigned for the temporary use of foreign ambassadors.

On the marriage of the late King and Queen in 1761, this mansion was settled on the latter, in the event of her surviving her royal consort; but in April 1775, in consequence of the King's message to both Houses of Parliament, it was resolved, that "*Buckingham House*, now called the *Queen's House*," should be settled on her Majesty, in lieu of Somerset House, which was to be vested in the King, his heirs, and successors, "for the purpose of erecting and establishing certain public offices." An Act was consequently passed, on the 26th of May, in the same year, for the above purposes; and shortly afterwards, the erection of the present magnificent pile was commenced, from the designs and under the superintendence of the late Sir William Chambers, Knt., Comptroller General of his Majesty's Works. The first stone was laid in the year 1776.

In a Report on the state and progress of this edifice, laid

before the House of Commons, on the 1st of May, 1780, by Sir William Chambers, are the following particulars :—

“ The building which faces the Strand is now almost completely finished : it extends, in front, 135 feet, is 61 feet deep, and has two wings, each 40 feet wide and 42 feet in depth ; the whole being seven story high. It is faced with Portland stone, built with hard Grey-stock bricks, Russian timber, and the best materials of all kinds ; and is covered, part with copper, and part with lead and Westmoreland slate.

“ All the fronts of this structure are decorated with a rustic arcade basement, a Corinthian order of columns, and pilasters, enriched windows, balustrades, statues, masks, medallions, and various other ornamental works, necessary to distinguish this principal and most conspicuous part of the design ; which, being in itself trifling, when compared with the whole, required not only particular forms and proportions, but likewise some profusion of ornaments to mark its superiority. Decorations too, have been more frequently employed in the vestibule of entrance, and in all the public apartments of this building, than will be necessary in the remainder of the work, because the vestibule opens to the most frequented street in London, is a general passage to every part of the whole design, and the apartments are intended for the reception of useful learning and the polite arts, where, it is humbly presumed, specimens of elegance should at least be attempted.

“ The work just described forms the upper part [or northern side] of a large quadrangular court, being in width 240 feet, and in depth 296 feet, which is to be surrounded with buildings 54 feet deep and six stories high, containing the Navy, Navy Pay, Victualling, and other offices. All these buildings, surrounding the said court, are now raised

two stories high, (excepting at one corner where the old palace, yet standing, has prevented it); they have two floors laid on, and the third story carried up to a considerable height on all, the which forms the bottom of the court, and at the same time makes a considerable portion of the great river front, which, when finished, is, according to the general design, to extend in length 800 feet.

“ This work is likewise all faced with stone, is built of the best materials in the most substantial manner possible, and set on brick foundations; a great part of them laid in the bed of the river, with various expensive but necessary precautions, and others sunk through loose made ground, 10, 12, and even 16 feet deep. The greatest part of the vaults too, surrounding the areas of this large quadrangle, are turned, as also a great part of the cross passage of communication from the areas on one side to those on the other, which are all built of hard Grey-stocks, with stone plinths necessarily set in most parts on very deep brick foundations.

“ Besides the progress made in the extensive works already mentioned, the foundations are laid, at a considerable expense, in the river, for the embankment, to the extent of 438 feet, by a width of 46 feet, upon which is raised a rustic granite basement, 13 feet 7 inches high, with a range of arched stone galleries, and apartments built thereon, all to the same extent, and at this time raised in parts to the height of 18 feet 1 inch, and in others to the height of 28 feet, having one floor already on, and the centres ready to set for turning the arches which are to support the street of the terrace.

“ The building now erecting on the site of Somerset House is of a very uncommon kind, unusually extensive, intricately complicated, and attended with many and great difficulties in the execution; whence it was at first, and is

even yet, impossible to form an exact estimate of the expense. As far, however, as the architect's judgment and experience in business can guide him, he thinks it will certainly not exceed the sum of 250,000*l*."—

This latter paragraph of the Report furnishes a striking instance of what is by no means uncommon in *public* works, namely, the inaccuracy of architectural estimates; for it appears by an account laid before the House of Commons, in March 1790, that 334,703*l*. had then been expended on Somerset House, and that an additional sum of 33,500*l*. was still wanting to complete the structure. But even that proved insufficient, and it is generally understood that full half a million, sterling, has been expended on this pile, although the eastern side, including the termination of the river front, is still altogether unfinished.

The Strand, or northern, façade of this edifice, is chaste and elegant. It consists of a rustic basement, (which being high, is finished with a cornice,) supporting a range of ten three-quarter columns of the Corinthian order, over the entablature of which, in the centre, is an attic, and on each side are balustrades. In the basement are nine large arches, the three central ones being open, and forming the entrance to the general vestibule: the others are occupied by windows of the Doric order, which are crowned by entablatures and pediments rising from pilasters. On the key-stones of the arches are sculptured, in *alto-relievo*, nine colossal masks, finely executed by Wilton, representing Ocean and the eight great rivers of England, namely, the Thames, Humber, Mersey, Medway, Dee, Tweed, Tyne, and Severn, with appropriate emblems. Within the intercolumniations, over the basement story, are the windows of the two principal floors, the lowermost of which are of the Ionic order, and have a range of balustrades before them: the upper windows are



square. On the tablets occupying the frieze of the three middle windows, are medallions, with festoons, in *basso-relievo*, of their late Majesties, and of his present Majesty, when Prince of Wales. The attic is surmounted by a group of figures representing the Genius of England and Fame, supporting a large shield, crowned, sculptured with the Arms of the British Empire. On *acroteria*, in front, are four colossal statues, in senatorial habits, holding the fasces in one hand, and the symbols of Justice, Truth, Valour, and Temperance, respectively, in the other. The two side divisions of the attic contain elliptical windows, enriched with sculptured festoons of oak and laurel: the central division was left plain for an inscription, but none has been yet inserted. An elevation of this front is represented in Plate I.

Within the Vestibule is a carriage-way and two footways, separated by two ranges of Doric columns, which, with their entablatures, support the vaults; on the latter, are sculptures from the antique, ciphers of the reigning family, and other enrichments. Here, on the east side, are the entrances to the apartments of the Royal Society and of the Society of Antiquaries, and on the west side, to those of the Royal Academy:\* the central doorways are surmounted by the busts of Sir Isaac Newton and Michael Angelo Buonarotti, executed in Portland stone, by Wilton. In the perspective View, Plate II., the interior of the Vestibule is represented, looking westward.

\* The apartments of the Royal Society and the Society of Antiquaries were assigned to those bodies, on the completion of this division of the building, in 1780. Those of the Royal Academy were also allotted to that body in the same year, but the royal apartments in the old palace had been previously occupied by the Academicians, under a grant of his late Majesty, dated January the 14th, 1771. The first exhibition at Somerset House opened on May the 1st, 1780.

The inner front of this division of the building consists of a *corps de logis*, and two projecting wings, the architecture of which bears a general similarity to the northern front; but in the central part, pilasters are employed instead of columns. Statues, emblematic of the four quarters of the globe, ornament the attic; and, over the centre, are the British arms, supported by Marine Gods, who also hold a festoon of netting, filled with fish and other marine productions. Four Corinthian columns, with their proper entablature, ornament the front divisions of each wing; and above the columns are grouped ornaments, composed of antique altars and sphinxes, which are judiciously contrived to screen the chimneys. On the key-stones of the great arches, masks are sculptured, intended to represent the *Lares*, or tutelar deities of the place.

Immediately in front of the vestibule, within the great quadrangle, close to a deep well-like balustraded area, is a group of statues in bronze, ranging pyramidically. The lower part consists of a colossal figure of Neptune, in a reclining position, leaning upon an urn: at his back is a large cornucopia. Behind, on an elevated pedestal, is his late Majesty, leaning upon a rudder: a couchant lion, and the prow of a Roman vessel, appear at the sides. These figures were executed by the elder Bacon.

The east, west, and south sides of the quadrangle correspond, in their bold and massive character, with what has been described; but the central parts are varied, as will be seen by the annexed View, Plate III., which represents the north and part of the east side of this extensive square. The east and west sides are uniform: each is surmounted by a small clock tower, and the central divisions are crowned by urns, surmounting the entablatures.

The central division of the south front is somewhat more

elaborate in design than the sides last mentioned. In this, the entablature is supported by four columns and four pilasters, all of the Corinthian order, and the windows behind the columns are recessed, as shewn in the Elevation, Plate IV. Over the roof, also, rises a lofty cupola, the basement of which is screened by an angular pediment. Within the tympanum of the latter, is a large *basso-relievo*, representing a sea-nymph, drawn by sea-horses, and guarded by tritons, supporting the arms of the British navy. Naval trophies are grouped over the outer angles of the pediment. Near each side of the principal entrances in this quadrangle, on vase-like pedestals, are groups of piscatory figures, &c., with sculptured ornaments analogous to the general business transacted here.

The Thames front of Somerset House, though still incomplete, forms one of the boldest architectural objects in the metropolis, particularly when beheld from the water. Its extent and elevation, and the majestic breadth and range of its terrace, which is supported by an open arcade of massive rustic work, give it an air of grandeur far superior to that of every other structure on the River. This façade, which is partly in the Venetian style, consists of a centre and two wings, judiciously diversified by columns, pilasters, pediments, &c.; and at the extremity of the buildings which form the quadrangle, are spacious archways opening from the terrace to *Somerset Place* on the west, and on the east, to the carriage-way of an *intended* uniform range of houses, the ground for which is, at present, occupied as a builder's yard, in the employment of the Board of Works. The terrace, which is 46 feet in width, is skirted by a balustrade, and forms a beautiful promenade, commanding some fine prospects over the adjacent parts, and particularly eastward, Blackfriars Bridge, St. Paul's Cathedral, the Monument, the White Tower, with numerous churches, spires, &c. being

included in the view. This grand embankment, which rises immediately from the River, has a rustic basement, on which is a series of lofty arches, intended, when complete, to be twenty-three in number. The key-stone of the great arch, or water-gate, in the centre, is sculptured with a colossal mask of the River Thames. The eighth arch, on each side of the great arch, is also open to the water, and forms a landing place to the warehouses and offices beneath the building: these latter arches are flanked by square projections, and rustic columns, surmounted by enormous figures of couchant lions, in Portland stone, each between eight and nine feet in length. The extent, disposition, and architectural arrangements of this front, are delineated in Plate V.

On the east, west, and south sides of this edifice, there are two stories of offices below the general level of the quadrangle, and there is one on the northern side, towards the Strand. The areas are fronted by stone balustrades, and flights of stone steps lead down to the under-ground offices and passages of communication. The passages and staircases of the superstructure are contrived with much science, and, generally speaking, all the offices are commodiously fitted up, and conveniently adapted to the particular business of each department.

Sir William Chambers, in his valuable "Treatise on the Decorative Part of Civil Architecture," thus speaks of a few of the ornamental details of this pile. "The Ionic, Composite, and Corinthian capitals to be seen in various parts of Somerset Place, were copied from models executed under my direction at Rome, and imitated, both in point of forms and manner of workmanship, from the choicest antique originals." The sculptors employed on the decorative accessories of this edifice, were Carlini, Wilton, Geracci, Nollekens, and Bacon.



The present arrangement of the public offices in Somerset House is as follows:—On the north side, immediately adjoining the Royal Academy, is the Legacy Duty Office, and in the corresponding building, next the Royal Society and Society of Antiquaries, are two or three Exchequer Offices; beyond the latter, is the Lottery Office; and still further, going under the arch into the eastern wing, the Privy Seal and Signet Offices: here also, on the east terrace, is the entrance to the Tax Office.—On the east side, are the Audit and Dutchy of Cornwall Offices.—On the south side, are the Navy and Stamp Offices; and on the west side, the Victualling and Navy Pay Offices, and the Transport branch of the Navy Office.—The west terrace, called *Somerset Place*, contains the official houses of the Treasurer of the Navy, the Comptroller of the Navy, the three Commissioners, and Secretary of the Navy Board, and the Chairman, two Commissioners, and Secretary of the Victualling Department.

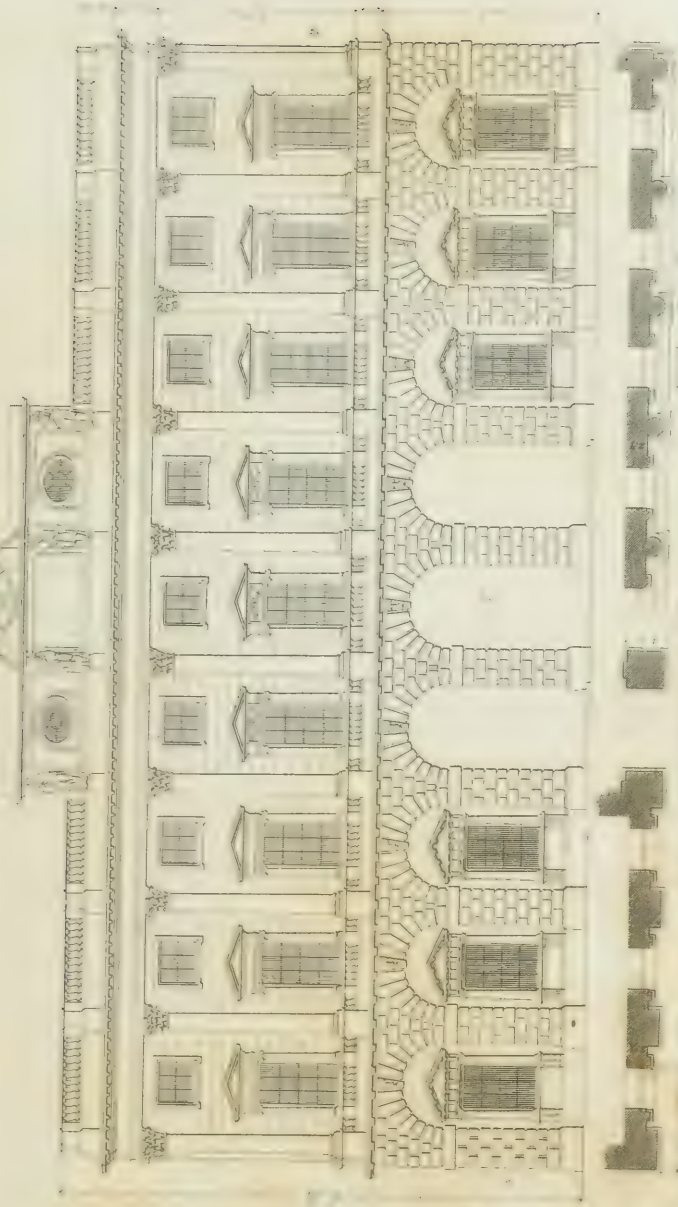
In concluding this account, we shall present the reader with a condensed abstract of the professional remarks made upon this magnificent pile, by the ingenious Mr. Papworth, and which, having first appeared in a weekly miscellany in 1823, have been republished in the preface to Gwilt's edition of Sir William Chambers's Treatise.

The difficulties which the architect had to encounter from the nature of the ground,—Somerset House being erected upon a spot remarkable for its steep declivity, and no inconsiderable portion of its site being actually taken from within the channel of the River, and below its bed,—required the exertion of mental powers far beyond those employed even in the erection of the greatest bridge that is now known. In bridge building, the points of contact with the soil are very few, and its levels relate only to the ground

at its extremities; but in an edifice circumstanced like Somerset House, the points of contact are almost innumerable, and the security of its foundation required all the science and sagacity of the architect to contend with and overcome. He had, likewise, suitably to arrange the manifold offices required for the multifarious purposes of the establishment, and to combine them with the general design; all which he most admirably and satisfactorily accomplished. "To effect these numerous arrangements—to adjust the proportions and uses of so many apartments on so many floors, in appropriate and essential portions of such an aggregate of offices, the architect judiciously selected the Italian practice of building, which, better than any other style, admits the beauties of Roman architecture to be combined with that convenience for business and domestic comfort, which this useful national structure demanded.

"The exterior of Somerset House is considered to be the perfection of masonry, and the sculptures that decorate the various parts, are not equalled by the ornamental accessories of any of our great national buildings: the decorations of the interior are no less entitled to applause. The elegant simplicity of the building as a whole, the proportion of its parts, and their relative accordance, may vie with the noblest public structures in the metropolis; and, in some respects, may be pronounced superior to any.

"This, then, is Somerset House, the work of an architect who has manifested, in its erection, a vast extent of intellect, as a mathematician, as an engineer, as an artist, and as a philosopher. He was, moreover, an upright man; one whose great abilities have done honour to himself, to his illustrious patron, to his employers, and to the age in which he lived."









A. F. G. del.

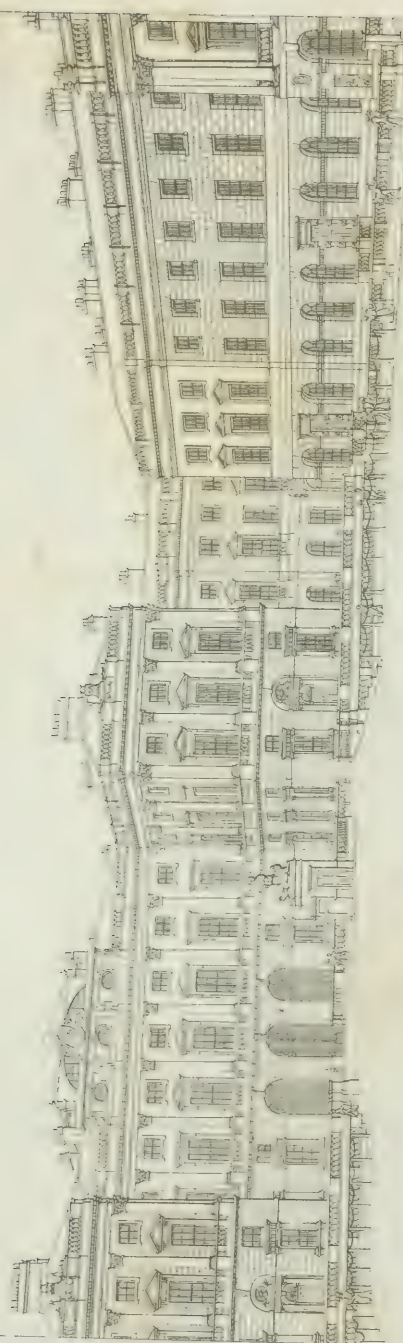
J. W. Barber Archt.

# CONGRESS HOUSE

VESTIBULE LOOKING TO THE WEST

Engraved by J. W. Barber, and J. W. Barber, New York.





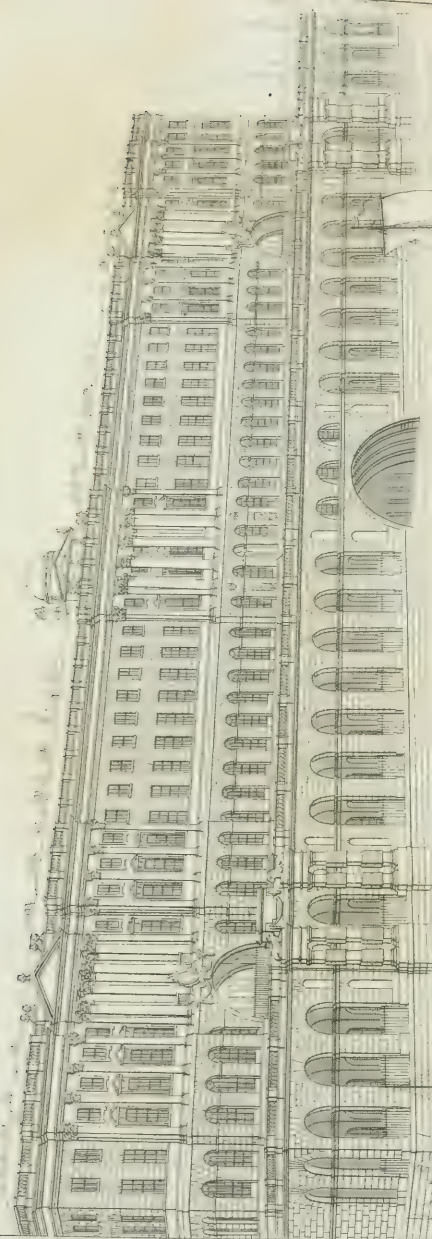






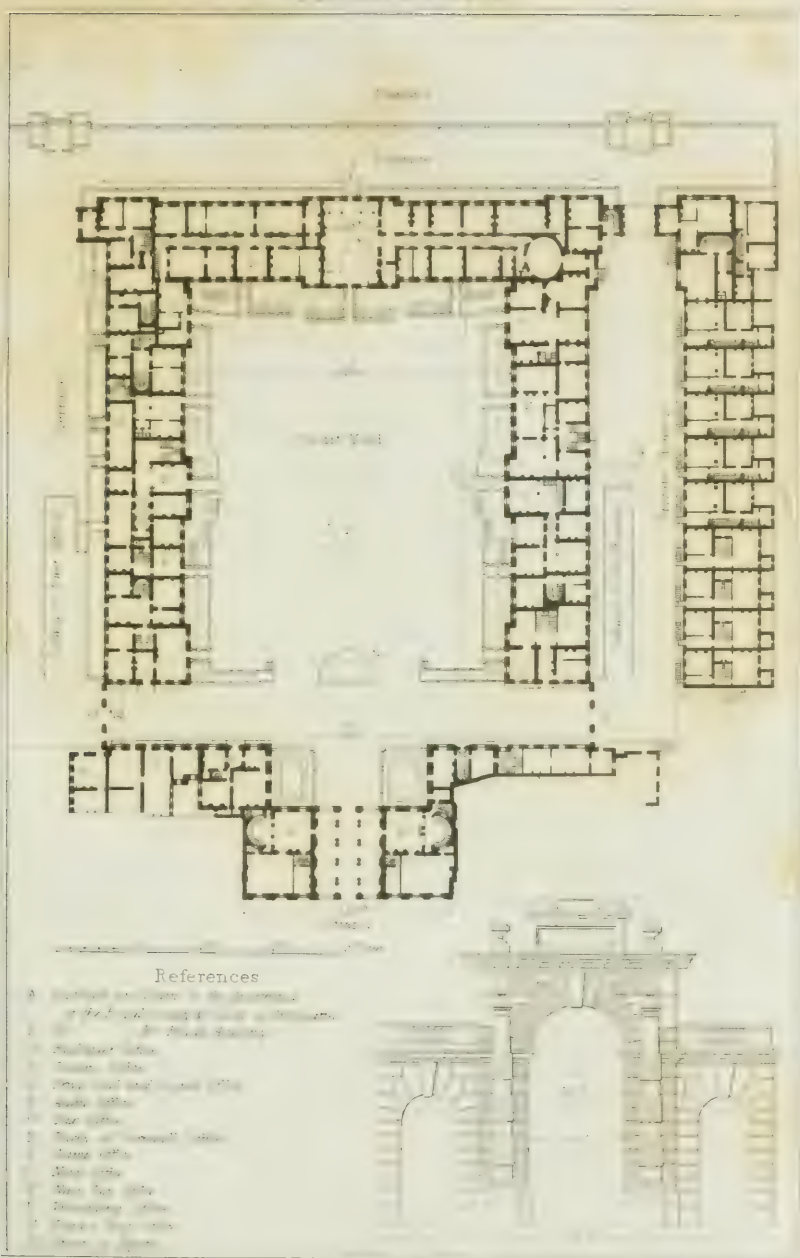
RAYT 1818













## REFERENCES TO THE PLATES.

PLATE I.—Elevation of the north, or principal front towards the Strand. On the right, or to the west, are the rooms belonging to the Royal Academy; whilst the left, or eastern side, is occupied by the apartments of the Royal Society and the Society of Antiquaries.

PLATE II.—View in the Vestibule, looking across the carriage-way and footpaths, from east to west. This view shews the forms and proportions of the double columns, with the dressings of the doors, groining, &c.

PLATE III.—View of the court, looking north-eastward. This shews the inner side of the Strand front, and nearly half of the eastern side of the quadrangle.

PLATE IV.—The Navy Office. This plate exhibits the central division of the south side of the quadrangle.

PLATE V.—The River front. In this view, the building is represented as complete, according to the original design; but, as stated before, the return or wing, beyond the easternmost arch, on the terrace, is not yet built.

PLATE VI.—Ground Plan. In this print is shewn the relative disposition and arrangement of all the divisions of this spacious building, together with the principal offices.

AN ACCOUNT  
OF THE  
SOCIETY FOR THE ENCOURAGEMENT OF ARTS,  
MANUFACTURES, AND COMMERCE.

By E. W. BRAYLEY, F.A.S.

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THIS truly national and patriotic Institution is principally indebted for its origin to Mr. WILLIAM SHIPLEY, who, whilst residing at Northampton, conceived the idea of forming, in this Kingdom, a Society for the promotion of Agriculture and the useful Arts, on a plan analogous to one which had been established, for those purposes, in Dublin, as early as the year 1731.\*

\* The Dublin Society, which now flourishes with increased vigour, owing to the patronage of Government, has been of incalculable advantage to Ireland. It was instituted by the very praiseworthy exertions of a few private individuals, who united for the furtherance of the above objects; and Arthur Young justly remarks, that this "*Association* has the undisputed merit of being the father of all the similar Societies now existing in Europe." For some years it was wholly supported by voluntary contributions, but in 1749 it obtained a Charter of incorporation, and Parliamentary aid, the annual sum of 5,500*l.* having been granted to the Society from that period till 1800; and, since that year, the grant has been augmented to 10,000*l.* annually. Improvements in Agriculture, and its attendant pursuits, were the chief objects originally contemplated by this Society; but its sphere of action has been gradually enlarged, so as to embrace both the Philosophical Sciences and the Fine Arts. Lectures are periodically given, by Professors, on Natural Philosophy, Chemistry, Mineralogy, Mining, and the Veterinary Art; and Masters are provided for gratuitous instruction in Drawing, Architecture, and Modelling. The house of the Society was formerly the town



In the years 1752 and 1753, Mr. Shipley came several times to London, and conversed on the subject with Mr. Henry Baker, (the ingenious naturalist, and essayist on the microscope,) who, though concurring in the opinion as to the utility of the scheme, doubted the possibility of carrying it into effect. Shipley, however, was not discouraged; a general recommendation of such a society was drawn up and printed, and, by the indefatigable exertions of the projector, who placed it in the hands of persons of quality and fortune, a meeting was at length appointed to be held, for the purpose of considering in what manner an institution of this kind could be best established.

At that meeting,—which assembled at Rawthmell's Coffee House, in Henrietta Street, Covent Garden, on the 22d of March, 1754, and at which were present, the Lord Viscount Folkestone, Lord Romney, Dr. Hales, Mr. Goodchild, Mr. Brander, Mr. Crisp, Mr. Messiter, Mr. Lawrence, Mr. Short, Mr. Baker, and Mr. Shipley,—it was resolved, to form a Society for communicating to the Public useful information relative to the Manufactures of the country, for encouraging the introduction into our Colonies of new and valuable articles of culture, and for extending to the various branches of the Fine Arts that patronage of which they were greatly in need.

mansion of the Duke of Leinster, and has an entrance from Kildare Street. The library occupies the western wing, and contains about 12,000 volumes, on natural history, agriculture, antiquities, the fine arts, &c. There is, likewise, a very valuable Museum of Natural History, including nearly 1800 specimens, arranged in six classes; and a collection of minerals, statuary, and miscellaneous curiosities. Independently of these materials of knowledge, the Society have a very fine Botanical garden, at Glasnevin, a pleasant village contiguous to Dublin, which is particularly rich in rare indigenous and exotic plants.

It was also proposed to “ give *premiums* for the discovery of cobalt; and the cultivation of madder, and for the best drawings made by boys and girls; and the above noble Lords,—to whose goodness, generosity, and public spirit, the very being of this Society must ever be acknowledged entirely owing,—resolved, (at another meeting,) to make a beginning with these articles; and, as money would be wanting, each of them paid down ten guineas, and ten guineas for Lord Shaftesbury, but subscribed five guineas a-piece only in the book, lest a larger sum might discourage others. At the same time, other gentlemen paid two guineas each, but the number being small, the aforesaid noble Lords declared they would make good all deficiencies, and accordingly paid thirty guineas more. But, notwithstanding this beginning, the Society was yet unformed, without any head or regulations, till Mr. Baker drew up a plan for the establishment of proper officers for the orderly government of the Society. This plan, after due consideration, being confirmed and printed, and the Society thereby established, they, out of the regard to the pains Mr. Baker and Mr. Shipley had taken, elected them both unanimously to be perpetual members of this Society. Mr. Baker all along took the minutes, though Mr. Shipley’s name appeared as the nominal Secretary of the Society.”\* To give weight and influence to the new association, Lord Viscount Folkestone was chosen President, and he continued to officiate till his decease in 1761, when Lord Romney was elected to succeed him.

During the remainder of the year 1754, and a part of 1755, the Society met at a Circulating Library, in Crane

\* The above extract has been derived from a short account of the Origin of the Society, drawn up by Mr. Baker, and read before the Society of Antiquaries.

Court, Fleet Street, and afterwards at another house in the same Court. Whilst there, the first premium of 5*l.* offered for Drawings, by boys under the age of fourteen years, was adjudged to the late Richard Cosway, who subsequently became an eminent Member of the Royal Academy, and was particularly distinguished for the grace and elegance with which he drew the female figure. Mr. Shipley had established a drawing school, upon an extended scale, in the same house where the Society held its meetings, and young Cosway was one of his scholars.

In the latter part of 1755, the Society met in Craig's Court, Charing Cross: in June, the following year, they removed to the corner of Castle Court, in the Strand; but the rapid increase of members obliging them to provide more ample accommodations, they engaged rooms, in 1759, in a large mansion opposite Beaufort Buildings, the same which were afterwards tenanted by the elder Dibdin, for his *Sans Souci*.

By this time, the great utility of the Society had become generally apparent, and its patriotic founders had the pleasure of seeing it flourish, from year to year, with additional vigour. The difficulties which Mr. Shipley\* had at first experienced were now happily removed, the public attention was engaged and interested in the success of the new institution, and every successive meeting augmented the number of subscribers. The powerful influence and support of Lord Folkestone and Lord Romney had highly contributed to this important result; and the personal attendance, correspondence, and zeal in procuring new members, of the Rev. Dr. Stephen Hales, Mr.

\* This gentleman died in the year 1804, when above 90 years of age. In 1758, he had the satisfaction of receiving a gold medal, voted to him by the members, on which his name was inscribed, together with the words, "For his Public Spirit, which gave rise to the Society." He was brother to Dr. Jonathan Shipley, Dean of St. Asaph.

Powel, of Brecknock, Dr. Garden, of Philadelphia, Sir Charles Whitworth, Dr. Russell, and Dr. Benjamin Franklin, proved especially serviceable in fostering the rising institution, and in devising and perfecting those arrangements under which it has obtained its present unexampled prosperity. "In the course of a few years," says Mr. Arthur Aikin, the scientific and intelligent Secretary to this establishment, "it had associated together eminent persons from every party in the country, who, how much soever they might differ on other points, most cordially concurred in the promotion of a plan, the importance of which admitted of no dispute, and of which the results promised to be so extensively and impartially useful."\*

As the number of members increased, further accommodations became requisite, and, in 1771, an arrangement was made with the four enterprising brothers, named Adam, for erecting a house for the Society, in John Street, *Adelphi*, which derived both its origin and name from those celebrated architects. The first stone of the new edifice was laid on the 28th of March, 1772, and the Society took possession of the premises in the year 1774.

In the spring of the year 1777, the late James Barry, Esq. R. A. who in 1782 was elected Professor of Painting to the Royal Academy, caused a proposal to be made, through the medium of Valentine Green, Esq., for decorating the Great Room of the Society with a series of Paintings analogous to the purposes of the institution. His labour and talents were to be bestowed gratuitously, but the expense of canvas, stretching frames, and colours, estimated at 100*l.*, was to be defrayed by the Society. This generous offer was readily

\* Vide "Address delivered on the 26th of May, 1818, at the Annual Distribution of Rewards," &c. in the 36th Volume of the Society's "Transactions."



accepted; and the further sum of 30*l.* for figures, which the artist himself had proposed to supply, was also annexed to the former sum, by the Society's wish. Soon afterwards the Paintings were commenced, and the artist pursued his laborious occupation with great assiduity for between five and six years, before his work was finally accomplished. In 1781, the Society voted 50*l.* to Mr. Barry, and they also granted him permission to exhibit the Pictures for his own emolument, during two months in each season, in the spring of the years 1783 and 1784, the expenses on both occasions being defrayed by the Society.\* In January 1799, the additional sum of 200 guineas, and a gold medal, were given to him as a further reward, and he was elected an honorary member for life.†

The very extensive and most beneficial influence which the

\* Independently of the gold medal, and other sums voted to Mr. Barry at different periods, the expenditure of the Society, on account of the above Paintings, amounted to 539*l.* 2*s.*; viz. for canvass, colours, frames, and other incidental charges, 315*l.* 2*s.*, and for the two exhibitions, including catalogues, 224*l.* The frames cost 100*l.* 7*s.*

† Mr. Barry died at the house of a friend in 1806: his latter years were spent in a very secluded manner. His temper had been soured by opposition and difficulties, and his high opinion of what was due to the interests of art, combined, perhaps, with a somewhat too inflexible tenacity in maintaining his independence by unsocial behaviour, had bereaved him of patronage. Before his decease, a subscription was entered into for his support, and the sum of 1000*l.* was raised for him, chiefly among the members of the Society of Arts. Sir Robert Peel, Bart. one of the Vice-Presidents, father of the Principal Secretary of State, generously granted him an annuity of 120*l.* for that sum; but poor Barry lived not to receive even the payment for a single half year. He was interred in St. Paul's Cathedral; Sir Robert Peel gave 200*l.* towards defraying the funeral expenses, and offered to pay for a monument to his memory, but it is understood that the sum required for fees to obtain permission to erect it in the above Church has prevented the execution of his intentions.

fostering encouragement of this Society has had upon the arts, the commerce, the agriculture, and the manufactures of the British empire, cannot be sufficiently appreciated without allotting a far greater space to the subject than is consistent with the limits of this publication. It has literally been the means of changing the very face and appearance of the country; of clothing our wastes with foliage, and our marshes and morasses with pasturage; of improving our roads, rivers, and canals; of extending our plantations, and of irrigating our meadows, and covering them with a more abundant vegetation. Almost every branch of our manufactures has been equally benefited by the resources which have been opened, and the inventions which have been made, under the Society's recommendation and rewards, and particularly by the vast improvements in machinery, of almost every description, to which the attention of the ingenious has been directed. Our arts have been proportionally improved, and the discoveries which have been made in the preparation of colours, in dying, and in many other branches of mineralogy and chemistry, have been of the highest importance, and have greatly tended both to the improvement of our domestic trade and to the extension of our foreign commerce. Even our most distant colonies and fisheries have experienced the beneficial consequences resulting from the interest taken by this Society in every thing that concerns the amelioration of labour, the security of human life, the opening of new sources and new branches of traffic, and, comprehensively speaking, in every thing that regards the prosperity and happiness of mankind. Some further idea of the great advantages which have sprung from this institution may be conceived, from the bare mention of the fact, that full ninety thousand pounds have been awarded by it in premiums, and in medals (both of gold and silver), since the period of its establishment.

The Edifice, in which the meetings of this Society are held, forms a portion of the Adelphi Buildings, and is situated on the north side of John Street. It is an appropriate and convenient structure, 44 feet in width, 60 feet in depth, and 48 feet in height, from the ground step to the apex of the pediment. The basement story is plain, except the entrance, or central part, which exhibits two columns and two pilasters of the Corinthian order, supporting an enriched entablature. The façade of the principal and upper stories is of the Ionic order, and consists of four columns, fluted, sustaining an entablature and a pediment: in the middle of the fascia, within a pannel, are the words, **ARTS AND COMMERCE PROMOTED**. An ornamental Venetian window occupies the central part of the principal story, and in each of the adjoining intercolumniations is a plain oblong window: the windows of the upper story approach nearly to a square; and in the centre of the pediment is a circular window.\*

The entrance hall communicates with the Register Room on the right, the great Staircase on the left, and the *Repository for Models*, &c. at the back: the latter measures 42 by 35 feet. This apartment peculiarly deserves the inspection of the curious, and particularly of those persons who are interested in mechanism, the valuable collection of ingeniously-constructed models which it contains being the largest in Europe.

The *Society's Room*, which is immediately over the Repository, and of similar dimensions in width and depth,

\* It must be remarked, that the above description does not extend to the adjoining house, in which are the Secretary's apartments, and the Committee Room, to which there is an entrance, through the Housekeeper's Room, in the principal building, as shewn in the plan of the *Principal floor*, in the annexed plate.

derives all its light from a glazed cupola. Its height is about 40 feet, and it is handsomely seated and fitted up for the accommodation of the members. The walls are decorated with the series of Paintings executed by Barry, and which, it has been judiciously remarked, "constitute one of the grandest moral efforts of the delineative art that was ever produced, and is equally an honour to the British school, and an ornament to this capital."

Barry's great object was to illustrate the maxim, that "THE ATTAINMENT OF HAPPINESS, BOTH INDIVIDUAL AND PUBLIC, DEPENDS ON THE CULTIVATION OF THE HUMAN FACULTIES;" and he has endeavoured to exemplify this important truth by the subjects of six large pictures, three of which are truly poetical, and the others historical. The pictures are all of the same height, viz. 11 feet 10 inches: the first, second, fourth, and fifth, are each 15 feet 2 inches long; the third and sixth, which occupy the entire breadth at the north and south ends, are each nearly 42 feet in length. The frames are of burnished gold; and between the upper edges of the pictures and the cornices of the room, is a continued scroll of palm branches.

The first picture represents *Orpheus*, as the founder of the Grecian theology, inviting Man, by the power of song, to forsake his savage or uncultivated state, and, by the use of letters, philosophy, and religion, to secure the pre-eminent advantages of instruction and social order.

The second picture is a *Grecian Harvest Home*, in which mankind, relieved by Ceres, or agriculture, from the wants and miseries of a state of nature, are engaged in rural sports and exercises, indicative of plenty, innocence, and happiness.

The third picture represents the *Victors in the Olympic Games*; the point of time being that in which the victors



are passing in procession before the *Hellunodica*, or judges, and receiving their olive crowns in the presence of all the Grecians.\* The truth inculcated is, that both the strength of the body and the mental energies are improved by a virtuous education.

The fourth picture represents the *Triumph of the Thames, or Navigation*, which, by enterprise, and the use of the mariner's compass, has established a connexion between the four quarters of the globe, and increased the happiness of man, by a reciprocal exchange of the productions of every country and of every clime.†

In the fifth picture, the *Distribution of the Rewards* of this Society is represented, as an excitement to emulation and the attainment of excellence. Numerous portraits are likewise introduced of illustrious and eminent members and other persons, in testimony and commemoration of their public services and spirit.

The sixth and last picture is *Elysium, or the State of Final Retribution*, in which are assembled those great and good men of all ages and nations, who have acted as the cultivators and benefactors of mankind. The Tartarean gulf is also seen, with figures expressive of the bad passions of the human race; and at the top of the picture the artist has glanced at the grand astronomical system of the universe, which conceives innumerable suns, with their at-

\* In this picture, the painter has introduced a likeness of the great Earl of Chatham, in the person of Pericles, and his own portrait in that of Timanthus, who is holding in his hand a picture, conformably to his history as related by Pliny.

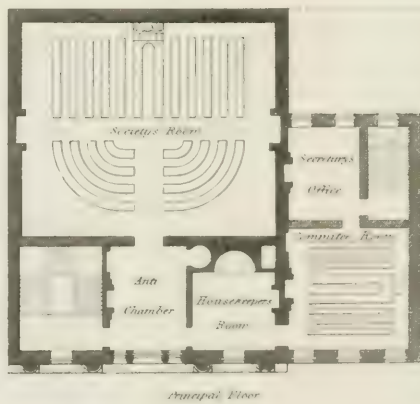
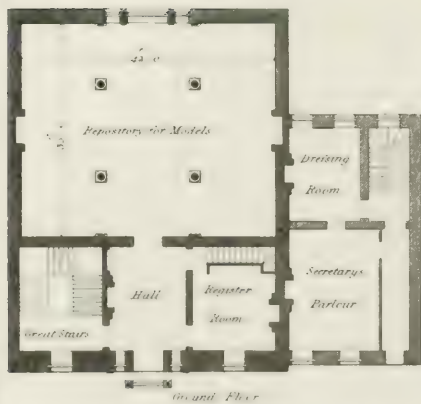
† In the above picture, are introduced the portraits of Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, Captain Cook, and the late Dr. Charles Burney.

tendant worlds, to be revolving round the *Great Cause* of all things, the centre of *Intelligence*, the author of Creation !

Besides the above, this room is further ornamented with whole-length portraits of Lord Viscount Folkestone, the first president of the Society, by Gainsborough, and Lord Romney, the second president, by Sir Joshua Reynolds. There is, likewise, a marble statue, by Carlini, of Joseph Ward, M.D., presented by Ralph Ward, Esq. in 1792; busts of his present Majesty, when Prince of Wales, by J. C. Lochée; Dr. Benj. Franklin, and Mr. Barry; and plaster casts of Mars, Venus, and Narcissus, by the late John Bacon, R.A., taken from statues in marble, made by himself, and for which premiums were awarded to him by the Society.

The Society's General Meetings are held every Wednesday Evening, from the fourth Wednesday in October to the first in June; but the several Committees, nine in number, meet at other times, during the session, to examine and determine on the value and originality of the communications, &c. Every member pays two guineas annually, or twenty guineas, to be exempted from all further payments. The present number of members is about 1800. Since the year 1820, the annual rewards have been distributed at the Opera House, the Society's room having been found altogether inadequate for the accommodation of the numerous persons, both ladies and gentlemen, who wished to attend the ceremony, which is of a very impressive and interesting description. The zeal and condescending attentions continually manifested by the present illustrious President is highly honourable to his head and heart, and also calculated to give dignity and popularity to the Society. Every member





Adapted from W. E. Adams' plan.

Adams, Archt.

© Clarendon, 1835.

Printed for the Society of Artists, at the Royal Academy, and at the  
JOHN STREET, ADELPHI.

London: Published April 1, 1835 by J. Taylor, Bells, Pall Mall.



is entitled to the annual volume of the *Transactions* of the Society, without expense; he has, likewise, the use of a valuable Library of scientific and other works.

The accompanying *Engraving* shews the elevation of the street front of the house, with *plans* of the ground and principal floors.

*PRESIDENTS of the Society, and dates of their Election.*

1. Sir Jacob Bouverie, Lord Viscount Folkestone . . . 1754
2. Robert Masham, Lord Romney . . . . . 1781
3. Charles Howard, Duke of Norfolk . . . . . 1794
4. His Royal Highness the Duke of Sussex . . . . . 1815

Portraits of these Presidents have been very beautifully engraved for, and published by, the Society, and attached to certain volumes of the "Transactions."

*SECRETARIES.*

W. Shipley . . . . .	1754
Dr. Templeman . . . . .	1760
Samuel Moore . . . . .	1796
Dr. Taylor . . . . .	1800
Arthur Aikin . . . . .	1817

AN ACCOUNT  
OF THE  
COLLEGE OF PHYSICIANS, WARWICK LANE.

By E. W. BRAYLEY, F.A.S.

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THIS edifice which, from the recent removal of its late owners into a new building near Charing Cross, may now be called the *Old College of Physicians*, claims particular notice in the present work, on account of the celebrity of its architect, its original appropriation, and the peculiarity of its design and character.

Previously to the reign of King Henry the Eighth, there appears to have been but few or no restraints on the practice of physic and surgery. The most illiterate persons pretended to professional knowledge, and health was tampered with, and life sacrificed, by the administration of improper medicines, and the enforcing of improper advice. Even the cowed monk, though of little experience beyond the walls of his cloister, affected to cure diseases; but with him, a *blind faith* was the grand *panacea*, and his most essential remedies were superstitious ceremonies and saintly invocations.\*

At length, the evils arising from the conduct of such ignorant and indiscriminating practitioners became so

\* The low state of physical science, and the unnatural celibacy imposed by the Roman Catholic religion on its priesthood and monkish establishments, were the main causes of that slow increase in our population which distinguished the middle ages.

great, that, in the year 1511, an Act of Parliament was passed to restrain their practice, by enacting, that thenceforth, "None should exercise either the faculty of physick, or of surgery, within the City of London, or within seven miles of the same, unless first he were examined, approved, and admitted, by the Bishop of London, or the Dean of St. Paul's, calling to him or them four doctors of physick; and for surgery, other expert persons in that faculty, upon pain of forfeiture of five pounds for every month they should occupy physick or surgery, not thus admitted and allowed."\*

The good effects of these regulations were quickly experienced, and, in order to extend and perpetuate the beneficial results of this interference with professional unskilfulness, the *College of Physicians* was instituted by the letters patent of Henry the Eighth, granted on the 23d of September, in his 10th year (anno 1518), to certain persons

\* Maitland's "London," vol. ii. p. 928, edit. 1756. The preamble to the Act is very curious, and it fully proves the necessity which existed for such a law, because "the science and cunning of physick and surgery, to the perfect knowledge whereof are requisite both great learning and ripe experience, was daily, within this realm, exercised by a great multitude of ignorant persons, of whom the greater part have no manner of insight in the same, nor in any other kind of learning. Some also can read no letters on the book. So far forth, that common artificers, as *smiths, weavers, and women*, boldly and accustomedly took upon them great cures, and things of great difficulty, in the which they partly use *sorceries* and *witchcraft*, and partly applied such medicines unto the diseased as are very noisome, and nothing meet therefore; to the high displeasure of God, &c. and destruction of many of the King's liege people."—The art of surgery was equally abused, and even at a still later period in Henry's reign, it had made such a limited progress, that in the King's army, in the wars at Montreuil, anno 1544, among those who took upon themselves both the name and the usages of surgeons, "was a great rabblement," composed of sow-gelders, horse-gelders, tinkers, and cobblers. See Aikin's "Memoirs of Medicine," p. 99; from Gale's Treatise.

therein named, who were incorporated into one body, with power “to form a perpetual Commonalty, or Fellowship, of the Faculty of Physick.” The chief promoters of the suit, as stated in the patent, were the Drs. John Chambre, Thomas Linacre, and Fernandes de Victoria, (Physicians to the King,) Nicholas Halliwell, John Francis, and Robert Yarly; and Cardinal Wolsey, the Lord Chancellor, was chiefly instrumental in inclining the King to grant the privileges desired.

The charter—which professes to be issued upon various grounds, viz. partly in imitation of the example of well-instituted cities in Italy, and many other nations; partly, at the request of certain grave men; and partly, for the restraint of wicked people, who profess physic more from covetousness than out of any good conscience, &c.—empowers the incorporated members to have a perpetual succession and a common seal, to make statutes and ordinances for the wholesome government and correction of the College, and of all persons practising physic within seven miles of the city, (any of whom so practising without a license under the College seal, are subjected to the penalty of 5*l.* for every month they continue in delinquency,) to purchase lands, &c. in fee, to plead and be impleaded, &c. &c.; and it also authorises them to appoint four persons, annually, out of their own body, for the inspection and superintendence of all physicians practising within the jurisdiction of the College.

The privileges granted by Henry’s Charter were, about four years afterwards, confirmed by Parliament, and the College was further authorised to appoint eight *elects* annually, from whom the president was to be chosen; and the president and three elects were empowered to examine all physicians within the several dioceses of England, except graduates of the two Universities.



In the 32d of Henry the Eighth another Act was passed, exempting the members of the College from watch and ward, and all the other customary civic offices within the limits of their jurisdiction: they were, by the same statute, authorised to search for and examine drugs vended by apothecaries, and to burn all that were found unfit for use. Queen Mary, in her first year, confirmed her father's charter, and her sister, Elizabeth, in 1565, granted the privilege to the Society, "to take yearly, for ever, one, two, three, or four human bodies; to dissect and anatomize, having been condemned, and dead."

About ten years afterwards, great complaints were made of the College being inclined to Popery, and divers charges to that effect were laid before the Privy Council, in which it was stated, that "Papists had occupied the chief rooms;" that "men expelled the Universities for religion had been received into the College;" that "they did wholly repel, or not admit without much importunity, any whom they thought to be well affected to the true religion;" that "such as had taken the degree of a doctor beyond sea, to avoid the oath of supremacy ministred according to the statute in our Universities, had, upon their return, been admitted into the College without any oath;" that "such as had been imprisoned for religion, and other great matters, had kept themselves in office, at their own pleasures, contrary to the College statutes, and their oaths;" that "they made private conventicles of a few," &c.; and that "the College statutes were generally imperfect and partly Popish." It does not appear that any restrictive measures were taken in consequence of these charges.

About the latter end of Queen Elizabeth's reign, a suit was instituted against the College by two persons named Jenkins and Read, who had been mulcted for irregular

practices, and for exercising the art of physic without the College license. After a long and solemn hearing, the Lord Chief Justice Popham fully established the authority of the College, by giving judgment to the following effect, viz. " 1. That there was no sufficient license without the College seal. 2. That no surgeon, as a surgeon, might practice physic; no, not for any disease, though it were the great pox. 3. That the authority of the College was strong, and sufficient to commit to prison. 4. That the censure of the College, rising from lesser mulcts to greater, was equal and reasonable. 5. That it were fit to set to physician's bills the day of the month, and the patient's name. 6. That the Lord Chief Justice could not bail nor deliver the College's prisoner, but was obliged, by law, to deliver him up to the College's censure. 7. That a freeman of London might lawfully be imprisoned by the College. 8. That no man, though never so learned a physician, or doctor, might practice in London, nor within seven miles, without the College's license."

Additional charters, both confirmatory and extensional, were granted to the College by James the First, Charles the Second, and James the Second, by whom the allowed number of candidates for a fellowship was extended from forty to eighty. The Society consists of a President, Fellows, Candidates, Honorary Fellows, and Licentiates. The principal officers are, a President, eight Electors, four Censors, a Registrar, and a Treasurer, who are annually chosen in the first week of October.

The first *Edifice* wherein the College meetings were held, was given to the Society by the far-famed Dr. Linacre, who had been physician to Henry the Seventh, and his sons, Prince Arthur, and Henry the Eighth. He died at an advanced age, in 1524: it had been his own habitation, and

stood in Knight Rider Street. In the following century the members removed to *Amen Corner*, Paternoster Row, where they had bought some leasehold premises. Whilst there, the learned Dr. Wm. Harvey (who discovered the circulation of the blood) erected a Convocation-room, and a Museum in the garden: the latter was filled with choice books and chirurgical instruments; and, on the Society placing his bust in their hall, with a suitable inscription recording his discoveries, he gave the whole to the College, in the year 1652, at a splendid entertainment, to which he had invited all the members.\* After the destruction of the College buildings in the tremendous conflagration of 1666, the Society purchased an extensive plot of ground in *Warwick Lane*, on which the present edifice was erected, between the years 1674 and 1689, from the designs, and under the superintendence, of Sir Christopher Wren.

The following curious particulars relating to this pile, and to the placing the statue of Sir John Cutler (whom Pope's caustic satires have "damned to everlasting fame," though, perhaps, to his own disgrace, if the subject were thoroughly investigated,) in front of the theatre, within the enclosed court, are given by Pennant, from the information of Dr. Warren.

"It appears, by the annals of the College, that in the year 1674 a considerable sum of money had been subscribed

\* In the year 1656, Dr. Harvey proved still further his attachment to the interests of the College, by assigning to it, for ever, at the first anniversary feast, instituted by himself, his paternal estate, of the then annual value of 56*l.*: the particular purposes for which this donation was made being the institution of an annual feast, at which a Latin oration should be spoken in commemoration of the benefactors of the College, a gratuity for the orator, and a provision for the keeper of his Museum and Library.

by the Fellows for the erection of a new College. It also appears, that Sir John Cutler, a near relation of Dr. Whistler, the President, was desirous of becoming a benefactor. A Committee was appointed to wait upon Sir John, to thank him for his kind intentions: he accepted their thanks, renewed his promise, and specified the part of the building of which he intended to bear the expense. In the year 1680, statues in honour of the King, and Sir John, were voted by the members; and, nine years afterwards, the College being then completed, it was resolved to borrow money of Sir John Cutler to discharge the College debt, but the sum is not specified. It appears, however, that in 1699 Sir John's executors made a demand on the College of 7000*l.*, which sum was supposed to include the money actually lent, the money pretended to be given, but set down as a debt in Sir John's books, and the interest on both. Lord Radnor, however, and Mr. Boulter, Sir John Cutler's executors, were prevailed on to accept 2000*l.* from the College, and actually remitted the other five. So that Sir John's promise, which he never performed, obtained him the statue, and the liberality of his executors has kept it in its place ever since: but the College have wisely obliterated the inscription, which, in the warmth of its gratitude, it had placed beneath the figure:

“OMNIS CUTLERI CEDAT LABOR AMPHITHEATRO.”\*

The ground-plan of this edifice is irregular and peculiar: the buildings surround a quadrangular court; but there is a considerable difference in the measurements of the north and south sides, although the fronts are nearly uniform. This variation evidently arose from the confined situation and limited

\* “Some Account of London,” p. 310, 4th edit. 1805.



extent of the area on which the College is erected ;—circumstances that too frequently restrain invention, and fetter the exertions of professional genius. The entrance is in Warwick Lane; but, though of bold proportions and lofty elevation, the narrowness of the avenue prevents it from being seen from any point favourable to its architectural character.

The relative contiguity between this College and Newgate, and the impression excited by a first view of its entrance porch, are thus humorously alluded to by Sir Samuel Garth, in the opening canto of his *Dispensary* :—

“ Not far from that most celebrated place,  
Where angry Justice shews her awful face,  
Where little villains must submit to fate,  
That great ones may enjoy the world in state,—  
There stands a Dome, majestic to the sight,  
And sumptuous arches bear its awful height;  
A golden globe, placed high with artful skill,  
Seems to the distant sight—a *gilded pill*.”

An octangular porch of capacious dimensions, 40 feet in diameter, with a few adjoining apartments, form the eastern front of this fabric. The lofty entrance arch, which has ponderous iron gates, is flanked by two Ionic (three-quarter) columns on each side, the capitals of which are enriched by festoons; these sustain a pediment and attic of the Corinthian order. The porch itself is surmounted by a cupola, or dome, (crowned by a gilt ball,) which includes the theatre where chirurgical operations were once performed, and lectures and orations delivered; this is surrounded by five rows of seats. (See Plan, Plate II., C.)

On the inner side, three open arches lead into the quadrangular court: the buildings are of brick, having stone dressings and enrichments. The principal front, which faces the entrance, consists of two stories, Ionic below, and

Corinthian above, with their respective entablatures supported by pilasters, and crowned by an angular pediment. Over the doorway is the following inscription :—" Utriusque fortunæ exemplar ingens adversus rebus Deum probavit prosperis seipsum Collegii hujusce stator : " and in a rusticated niche above, formed in the centre of the second story, is a Statue of King Charles II. The Statue of Sir John Cutler stands on the opposite side of the court, within a niche in front of the theatre, in the upper story of the porch.

The staircase is spacious, and somewhat heavily enriched by ornamental work. The hall or court-room, where the Society were accustomed to assemble every quarter, is of considerable length, and well lighted on both sides by large semi-circular-headed windows. The ceiling is slightly coved, and much embellished with stuccoed ornaments. An open yard, or area, extends on the west side the entire length of the building, and is skirted by the stone walls of Newgate.

Since the removal of the Society of Physicians to their new College in Pall Mall East, these premises were occupied by the *Equitable Loan Company*, during their late abortive attempt to supersede the business of the regular tradesman. Various alterations were then made in the interior, to adapt the apartments into offices ; but the principal arrangements, whilst in the possession of the College, will be seen by the following

#### REFERENCES TO THE PLATES.

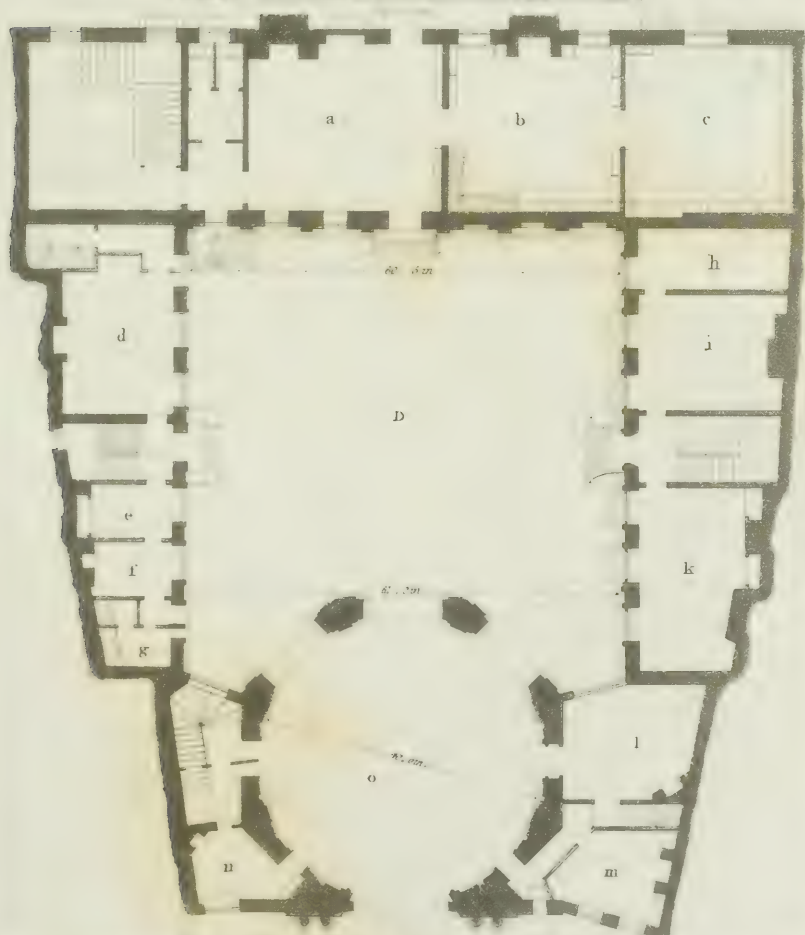
PLATE I. A, — elevation of a portion of the vestibule and the theatre (marked O, Plan, Plate II.), towards Warwick Lane ; B, section of the same, looking towards Newgate Street, or to the north.



A. ELEVATION - B. SECTION of the THEATRE.







See the Plan

See the Plan

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PLATE II. A,—front elevation of the western side of the quadrangle; B, half-plan of the theatre on the level of the first floor; C, ditto ditto above; D, quadrangular court; E, entrance porch, or loggia; *a*, entrance hall on the western side; *b*, outer library; *c*, inner library; *d*, dining-room; *e f*, small rooms; *g*, surgery; *h*, small room; *i*, private office; *k*, banking office; *l*, small dining-room; *m*, kitchen; *n*, office.

[An Account and Illustrations of the New College of Physicians will be given in a subsequent part of this volume.]

END OF THE ACCOUNT OF THE COLLEGE OF PHYSICIANS.

AN ACCOUNT  
OF  
THE PRISON OF NEWGATE.

BY H. LEEDS, AND E. W. BRAYLEY, F.S.A.

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It cannot be expected, that in a work like the present the subject of Prison architecture should be considered at any length, or that the attempt to point out the various and peculiar circumstances which ought to be attended to in the construction of prisons, should be otherwise than brief. The most obvious requisite, and that which appears unfortunately to have, till lately, been almost exclusively attended to, is security. Another, is a perfect ventilation, and a due attention to whatever is best adapted to contribute to the health of the prisoners, and to avert disease, which cannot be too sedulously guarded against. An architect who is called upon to erect a building for such a purpose, should make himself well acquainted with the internal and moral economy of a prison, so as to be able to make a judicious provision for a proper classification and separation of the prisoners—to facilitate the inspection and management of them; and should bear constantly in mind the three important objects of safe-custody, punishment, and reformation.

When the present edifice of Newgate was erected, the subject of prisons, with their discipline and economy, was more imperfectly understood than it now is, since it has been treated of by several able writers, and has excited a considerable degree of public attention and discussion.



We ought not, therefore, to be surprised if we do not find this building the best model of its kind. Considered, however, with respect to its architectural effect, and the solidity and massiveness of its construction, and its propriety of character, it must be allowed to be one of the finest structures of our metropolis; and one that will long remain a creditable monument of the taste of its architect, George Dance, esq. The principal front is 300 feet in length, and the depth of building is 192 feet, exclusive of a portion of the former prison, which extends about 50 feet more in Newgate Street. The walls, which are constructed of stone, and with no apertures, nor any other ornaments than rustic work and arcades with niches, are 50 feet in height. The imposing and formidable appearance of the building is well calculated to impress even the most careless observer with the powerful effect which may be produced by mere mass and outline alone—by simplicity and magnitude of parts, without any of those decorations on which architects are too apt to rely. In these respects, it is marked by that nobleness and grandeur which approaches the true sublime in architecture, but of which it is so impossible to convey an adequate idea in any delineation on paper. The only portion of the building that seems out of keeping with the rest is the centre; the proportions and character of which remind us too much of a common dwelling-house: it rather interrupts, than contrasts with, the unbroken surface of the wings, the windows being by far too numerous\* for the

\* It has been repeatedly said that the window-tax is injurious to architectural beauty; but in our opinion this is so far from being the case, that one of the principal defects in our common domestic architecture is the number of windows, which cut up the surface, and destroy all appearance of solidity. There are generally about three windows in a space where, if beauty had been consulted, there would be only two—for examples, see London, *passim*. For a contrary example, proving

space allotted to them : had there been only three instead of five on each floor, the appearance would have possessed the solemnity accordant with the residence of the keeper of a prison. The door too is certainly not in the best taste. Independently of these defects, which justice compels us to notice, we can bestow unqualified commendation on the whole exterior design. The lodges between the centre building and the wings are fine features; they serve to break the general mass very picturesquely, and being lower than the rest, a strong effect of shadow is produced.

Newgate has in some respects the advantage of being admirably situated : when it is viewed from St. Sepulchre's Church, the spire of the College of Physicians and the dome of St. Paul's, seen above and in combination with it, produce a happy and rich assemblage of architectural features.\*

This prison derives its name from one of the ancient city gates which stood near it, in Newgate Street, and a portion of the site of which is included in the ground plot of the present edifice. Originally there was no other passage through the walls of London, on the western side, but Ludgate; but in consequence of the enclosure and great enlargement of the cemetery of St. Paul's Cathedral by Mauritius, the first Norman Bishop of the metropolis, the avenues from Cheapside to Ludgate were rendered so inconvenient, that it was deemed requisite to open another passage through the wall, near the north end of the Old Bailey, (to connect with Old-bourne (*Holborn*) and Smithfield,) where previously there had been an outwork, or

what an air of nobleness may be produced by breadth and solidity in even the plainest buildings, we would refer to the Clarendon Hotel in Bond Street, which possesses a dignity that the mere decoration of columns, &c., cannot bestow.

\* The ensuing part is written by Mr. Brayley.—*EDIT.*

fort, to defend the ramparts. At this new outlet, which was made either in the reign of Henry the First, or in that of King Stephen, a *New-gate* was built, in the castellated style, to guard the entrance; and every successive structure erected upon the same site has been distinguished by a similar appellation.

*New-gate* became a prison for trespassers and felons as early as the time of King John, if not before; and there is extant, among the close rolls in the Tower, a mandate of the third year of Henry the Third, directed to the Sheriffs of London, requiring them “to repair the gaol of Newgate, for the safe keeping of his prisoners;” but promising that the charges “should be re-imbursed from their accounts in the Exchequer.” In the third year of Edward the Third, Robert Baldocke, the King’s Chancellor, was imprisoned here.

In the 1st of Henry the Sixth, anno 1422, license was granted to the executors of Sir Richard Whittington, to re-edify this prison; for which purpose, and for various other charitable acts, that ever-to-be-respected citizen had bequeathed considerable property.

The old prisons, both of Newgate and Ludgate, were always but insufficiently supplied with water, which occasioned Sir Thomas Knowles, who was Mayor in 1399, and again in 1410, to convey the waste water from the cistern near the common fountain (and chapel of St. Nicholas), by St. Bartholomew’s Hospital, to those gaols.\*

After the Fire of London, Newgate was strongly rebuilt; the gate itself, under which was a carriage-way, and a

\* At the present time, the prisoners are plentifully supplied with water, by means of pumps, from several large cisterns in the vaults, which are filled from the New River.

postern for foot-passengers, was ornamented with pilasters and entablatures of the Tuscan order, and embattled. On the west, was a circular pediment surmounted with the King's arms ; and in niches, within the intercolumniations on both sides, were statues of Liberty, (with a cat at her feet, in allusion to the reputed origin of Sir Richard Whittington's affluence) Justice, Mercy, and Truth. Maitland says, " However ornamental this prison may be without, it is a dismal place within. The prisoners are sometimes packed so close together, and the air so corrupted by their stench and nastiness, that it occasions a disease called the gaol-distemper, of which they die by dozens ; and cart-loads of them are carried out and thrown into a pit in the church-yard of Christ church, without ceremony." \*

Previously to the erection of the present edifice, this prison was the constant residence of contagion and disease, and of every other kind of evil that want of air, putrid water, murky dungeons, and consummate wretchedness, could produce. This was proved by the evidence laid before Parliament by the Corporation of London about the year 1770, after an application had been made for a grant to rebuild the gaol. Mr. Akerman, the then keeper, stated, on examination, that there was no area, or yard, in the old gaol, for prisoners to walk in ; that the whole was very irregularly built ; that the air had no free passage, except over the gateway ; that

\* " History of London," Vol. ii. p. 950. Strype says, " Among the criminals that this prison used to be filled with, were formerly abundance of naughty women that had murdered their bastard children, either by throwing them into houses of office, or otherwise. But now of later years, they have better consulted for their own lives, as well as the lives of the poor infants, by laying them privately in the night-time at the doors of men's houses, whereby they are taken care of by the parishes where they are found."—Vol. i. p. 20.



there was no room or place for water, most of what they used being obliged to be pumped from a reservoir in Newgate Street, and that it was very bad, and produced the gaol-distemper; that there were more prisoners sick now than formerly; that he had had nearly two sets of servants die since he had been keeper, and most of them of the gaol-distemper; and that he remembers when, some years ago, at the Old Bailey, two of the Judges, the Lord Mayor, and several of the Jury, and others, to the number of sixty persons and upwards, died of the gaol-distemper; that the neighbours frequently complain, in warm weather, of the air drawn from the said gaol by the ventilator; that the common side for debtors, and the men and women felons, was so dark, that links, lamps, or candles, were obliged to be used all the year round; and that the walls of the prison were so bad and thin, that the prisoners were not secure.

Mr. Mylne, the Architect, said, "that the gaol was so old and ruinous, that it was neither capable of improvement nor tolerable repair;" and he estimated the expense of building a new prison, on a more enlarged plan, together with the necessary purchases to be made, and all other incidental charges, at the sum of 50,000*l*.

In consequence of the foregoing and other representations, it was determined to erect a new structure; and Parliament having granted 50,000*l*. towards the work, the City gave up a large plot of freehold ground in the Old Bailey (about 600 feet in length, and 50 feet in depth) for enlarging the site, and building a new Sessions-House contiguous to it. The work was then commenced, from the designs and under the superintendence of Mr. George Dance, the City Surveyor; and the first stone was laid by the patriotic Alderman Beckford in 1770. It was carried progressively on for several years, and was nearly finished at the time of the riots in

June 1780, when the new prison was stormed by an infuriated mob, and almost every thing combustible within it was consumed by fire. The walls, also, were much injured, and the destruction altogether was so great, that the sum judged necessary for repairs was estimated at 30,000*l*. Previously to this, the Corporation had expended more than 40,000*l*. beyond the original legislative grant; about 15,000*l*. of which was advanced for building the Sessions-House, and upwards of 6000*l*. for the purchase of houses, &c. for the enlargement of the contiguous avenues. The devastations committed by the rioters were principally made good by Parliament, and the new prison was finally completed about the year 1782. An unforeseen expense of several thousands was incurred by the necessity of sinking the principal foundations to the depth of forty feet, in consequence of their site being partly on the ancient ditch of London Wall.

Newgate is the common gaol for London and Middlesex. It belongs to, and is under the jurisdiction and superintendence of, the Lord Mayor and Aldermen of the City, and the Sheriffs of London and Middlesex. The expense at which it is supported, including the maintenance of the prisoners, who have now a regular allowance of food, is entirely paid out of the City funds.\*

According to the present arrangement, this prison is divided into stations, yards, day-rooms, and wards; but its original

\* Each prisoner is allowed 1lb. of bread per day, and a pint of oatmeal gruel for breakfast every morning. On every other day  $\frac{1}{2}$ lb. of boiled meat, and on the alternate days a quart of soup, made of the liquor in which the meat has been boiled, thickened with Scotch barley and different vegetables. On Christmas and New Year's days, there is an extra allowance of 1lb. of meat, 1lb. of bread, and a pint of porter, for every prisoner. Generally speaking, each prisoner is allowed a rope (or hempen) mat, 6 feet by 2 feet, to sleep on, and two rugs in summer, and three in winter. Some clothing,

construction is so defective in its plan, as to render it very difficult to introduce any material improvement in the discipline and classification of the prisoners, although much has been effected under the late and present keepers, Mr. W. R. H. Brown, and Mr. J. Wontner. The Chaplain (the Rev. H. S. Cotton), and Mr. W. H. Box, the Surgeon, visit the prison every day, and, as required by a recent statute, keep a journal of occurrences: by this means many valuable facts and circumstances are recorded, which furnish data for more efficient regulations.

There is one great change that of late years has been gradually made in this prison, which cannot be too highly praised, as it does honour to humanity, and confers the greatest credit upon all concerned. We mean the total *disuse* of *irons*, or *fetters*, except in cases of extreme refractoriness; and even then, the daring offender is more frequently shut up for a time in a solitary cell than restrained by manacles. Not even the condemned criminals are now made to suffer this degrading coercion, though formerly it was the regular practice to keep them in irons to the very foot of the gallows.\* This change, which was commenced by the late keeper, under the directions of the Court of Aldermen, has been entirely accomplished during the active and judicious management of Mr. Wontner, the present keeper.

also, is provided for those who are particularly destitute, but is chiefly confined to shirts, shoes, and stockings: in a few cases drawers and jackets are given. The mats are worked with a portion of tar, to prevent the lodgment of vermin, and exclude damp.

\* On a recent visit to Newgate, when about thirty condemned persons were seen together in the two wards connected with the Press Yard, not one of them was otherwise confined than by the walls and bars of the prison.

Another improvement, which merits deserved notice, has been the establishment of a school for children in the female department, and encouraging industrious habits, by supplying the prisoners with work, and inculcating both religious and moral instruction. These endeavours have produced a most gratifying change, under the humane superintendency of Mrs. Fry, a Quakeress (wife of Mr. Fry, the Banker, of St. Mildred's Court), and a Committee of Ladies, who commenced their truly benevolent career in this very estimable course of well-doing in the spring of 1817. The principal employment of the women is knitting stockings, and making up different articles of apparel for the slop-shops. Their earnings are expended in furnishing themselves with better diet and clothing than allowed by the City.

The number of commitments to Newgate, annually, has averaged nearly 2250 during the last six years, viz.

Years.	Males.	Females.	Total.
1820	1918	442	2360
1821	1698	426	2124
1822	1794	391	2185
1823	1690	476	2166
1824	1705	461	2166
1825	1835	549	2384

On the average, it appears that about seven prisoners are committed daily. There are now, February 1826, about 200 prisoners in Newgate; and the lowest number that has been confined here of late years was on the 14th of last December, viz. 168. At one time there were 1100 prisoners within these walls for a short period, although the gaol was originally designed for 400 only.

This prison may be described, in general terms, as consisting of three differently-sized quadrangles; namely, a centre



and two wings, independently of the Press Yard and condemned wards and cells behind the north wing, which occupy a part of the site of the old gaol. It is a substantial stone building, with extensive vaults, strongly arched with brick, beneath the lower story, several of which contain large cisterns. Previously to the appointment of Mr. Brown, the late keeper, in April 1817, almost every description of prisoners were indiscriminately confined together throughout the prison; but that gentleman, with the most praiseworthy attention to good morals, to age and sex, and to the various degrees of depravity and crime, formed the interior into three distinct stations, and gave origin to that system of arrangement and classification which now exists;—but which, from the plan and limits of the building, and the various peculiar circumstances attending the detention of prisoners here, cannot, unfortunately, be carried to a sufficient extent to satisfy the humane and reflecting mind.\* The boys' school, into which all under the age of sixteen are admitted, was established about the commencement of the year 1814.

The first, or northern Station, has three yards, with sleeping and day-rooms attached: the first yard and rooms are occupied by adult convicts under sentence of transportation; the second yard and rooms by the boys, who have also a

\* It has been proposed, that the old College of Physicians, which is directly behind the eastern half of the prison, should be purchased by the City, and converted into a distinct receptacle for female prisoners, for which its situation appears to render it peculiarly fitting. After being some time occupied by the Equitable Loan Company, it is again vacant, and, with every proper deference to the Corporation of London, the writer would suggest, that the subject should immediately be taken into their especial consideration. Even were the building itself inadequate to the purposes required, a more convenient spot for a new prison, as an adjunct to Newgate, it would be impossible to obtain.

school-room ; the third yard and rooms are used as the male infirmary and convalescent wards. The second Station, or centre of the prison, has also three yards, with attached day and sleeping-rooms ; the first of which is occupied by criminals under sentence of imprisonment for misdemeanors and felonies ; the other two yards and rooms are reserved for the untried male prisoners : the Press Yard, with the attached cells, and two wards for condemned criminals, are also locally connected with this station. In the south wing, or third Station, which is wholly occupied by female prisoners, are two yards, having sleeping-wards and day-rooms attached : the first yard and rooms are occupied by females waiting their trials, and there is likewise a school for girls ; the rooms of the upper story are used as the female infirmary : the second yard and adjoining rooms are occupied by females under sentence of transportation for felonies and misdemeanors, and with this yard is connected the condemned cell.

The principal wards and rooms in all the Stations are each about 38 feet in length, and 15 feet wide : the others are about 24 feet in length by 15 in breadth. The two wards connected with the Press Yard, for males under sentence of death, are each 31 feet in length, and 18 feet wide. There are three tier of condemned cells, five in each tier, strongly arched, and measuring 9 feet by 7 feet ;—but it should be known, that though denominated cells, they are all above ground, and perfectly dry. In each cell there is a raised board, or kind of barrack-bedstead, and three, and sometimes four persons are enclosed at night in each cell. They are furnished with a Bible and Prayer-book, and allowed to burn a light till a certain hour.

Besides the rooms that have been mentioned, there are, on the second story in the north wing, a carpenter's shop, and two separate workshops for men and boys. In the

central part, behind the keeper's house, is the Chapel, which will conveniently contain about 350 persons; but when condemned sermons are preached, and the public admitted, from six to seven and even eight hundred people have crowded into it at one time.\* It was formerly the appalling custom to introduce a coffin when the condemned sermon was preached; but that practice was discontinued about nine or ten years ago, in consequence of an adverse opinion being expressed by one of the Committees of the House of Commons. The interior is plain: over the women's seats, which are excluded from the sight of the male prisoners by a curtain, there is a small octagonal raised sky-light, with a moveable top for the admission of air. Upon the roof of the prison are two bells; one for the chapel service; and the other, of a larger size, for tolling at the times of execution.

The keeper's salary is 500*l.* a year, with a house free of rent and taxes. There are three principal turnkeys, at two guineas per week, each; eight others at thirty shillings, and an assistant at one guinea, besides two watchmen at thirty shillings per week, who relieve each other at stated periods, and are employed on the top of the prison day and night. On the female side is a matron, who is paid one guinea per week (besides having 20*l.* yearly from the Ladies' Committee, and some small gratuities), and two women, who are engaged as

\* The money collected at the doors, which varies from sixpence to one and two shillings, from each person, accordingly as public curiosity may have been excited, was the perquisite of the turnkeys, but has latterly been appropriated to the Sheriffs' fund. In the examination of the Ordinary, the Rev. Mr. Cotton, before the Prison Committee of the House of Commons, in February 1818, he stated, that "the anxiety of the public to come and hear a condemned sermon was *wonderful*,"—and that the classes of persons who attended were "apprentices, journeymen, very respectable women, and citizens."

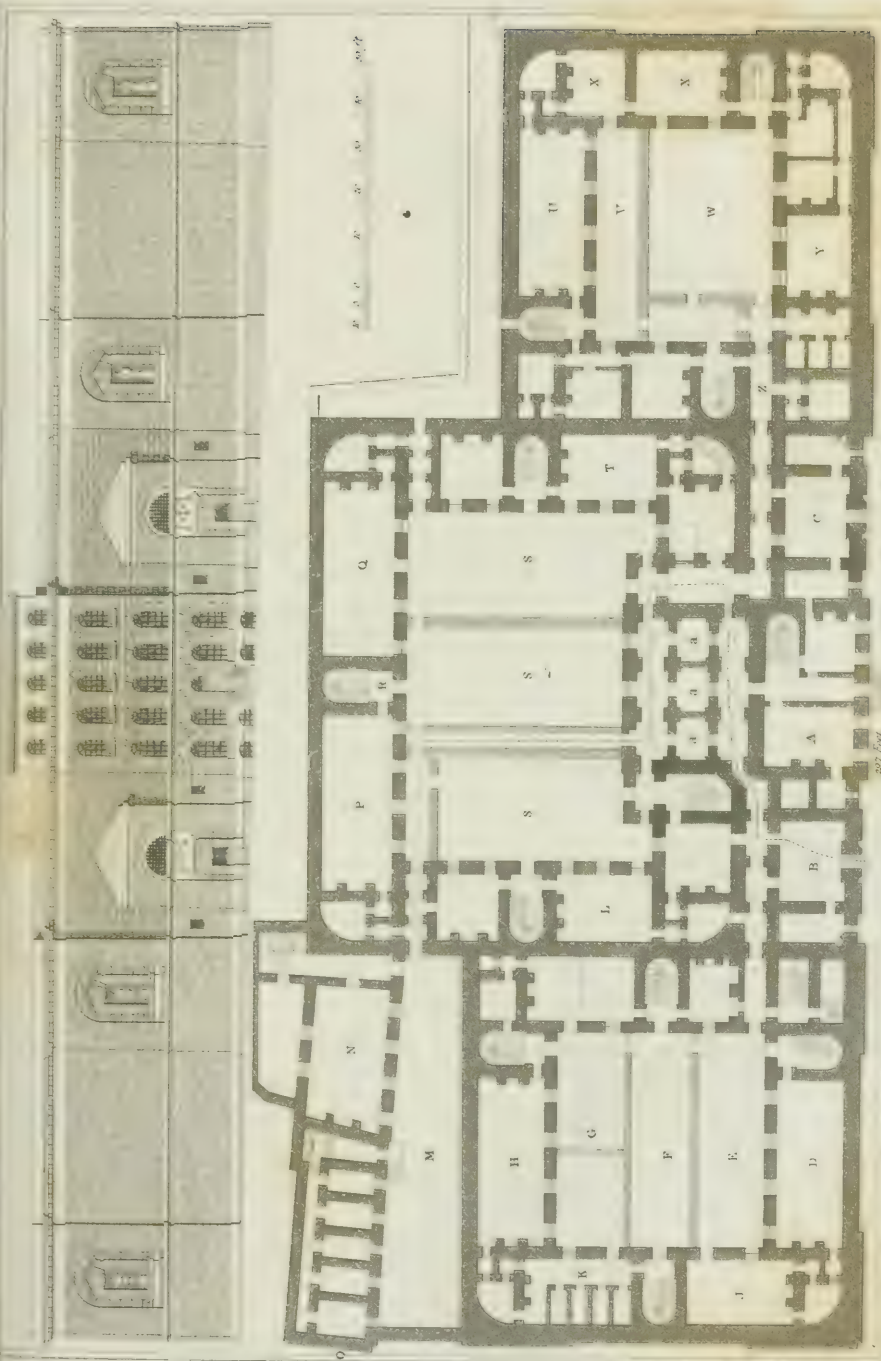
searchers of the female visitors, at fifteen shillings each, weekly. There are also wardsmen and wardswomen, who are appointed by the keeper from among the better class of prisoners; they have some indulgences, and, on continued good behaviour, are frequently pardoned. Some small sums are given to the prisoners who act as pumpers, and supply the water for domestic purposes.

#### ELEVATION AND GROUND PLAN OF NEWGATE.

A, Keeper's House, with Offices attached, and communication to the Turnkey's Lodge, C, and Passage to different Wards, &c.; B, a corresponding Lodge to C, now used as a Kitchen; D, Day and Sleeping Room, communicating with open Yard; E, F, G, other open Yards for Transports; H, Infirmary for Men Prisoners; J, Day Room and Sleeping Room; K, Cells for separate confinement; on the opposite side of the Yard, between G and L, are two Visiting Rooms and a Kitchen; L, Day and Sleeping Room; M, Press Yards, with Condemned Cells to the east, O, and Condemned Room, N; at P and Q, are day rooms; R, Stair-case to upper floor; S S S, open Yards for untried Prisoners; T, Visiting Room; U, Day and Sleeping Room; V, Yard for Women Prisoners; W, another for Convicted Women Prisoners; Y, Day and Sleeping Room, with a Bed-room and Condemned Cell, to the South; X X, Day and Sleeping Rooms; Z, Passage; at the angles of the building are small open areas for ventilation and light.

- - - - This line shews the course in which the condemned prisoners proceed to Execution. At those times the Gallows is erected in the open street, immediately before what was formerly the Debtors' Lodge, but is now the Kitchen, C.





1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

Geological Aspects

Journal of the American Medical Association, 1964; 191: 1430-1431.



AN ACCOUNT  
OF  
THE HORSE GUARDS, WHITEHALL.\*

BY J. M. MOFFATT AND W. H. LEEDS.

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THIS edifice derives its denomination from being the station where the Royal Horse Guards are constantly on duty ; in one of which is the War Office, where the business relating to the army is transacted, under the direction of the Commander-in-Chief. It is a substantial structure of Portland stone, situated at the eastern extremity of St. James's Park, and having its east front towards Whitehall. The site of the building was anciently the Tilt-yard belonging to Whitehall Palace. Previously to the reign of Charles II., the place was appropriated for military exercises ; and that prince, soon after his restoration, raised a body of troops called the Horse Guards, which was here stationed.† The stables they occupied were taken down, and the present structure was begun in 1751, and was expeditiously completed. It was built by Vardy, probably as clerk of the works, from designs by Kent ;‡ and the

\* Popular phraseology is not always correct or discriminating. It is a palpable absurdity to call a building the *Horse Guards*, when that name can only designate equestrian soldiers.

† A view of the Horse Guards, with the Treasury and neighbouring buildings, as they appeared from St. James's Park, in the reign of Charles II., is given in Pennant's "Account of London," 4th edit. p. 92.

‡ Pennant says, "the present building was erected after a design, I think, by Vardy." This architect engraved and published, in 1752, eleva-

expense of its erection was more than thirty thousand pounds. The edifice consists of a central portion and two wings. The east front is enclosed from the street by iron railing, flanked with two guard-houses, where mounted sentinels are regularly placed on duty. In the middle of the principal building is an arched way for carriages, and two lateral ones for foot passengers: the King passes through the first when going in state to the House of Lords.\*

At the sides of the passages are pavilions and stables for the Horse Guards; and there are also accommodations for the Foot Guards, when they are on duty. In other parts of the building are a variety of offices requisite for the transaction of all affairs connected with the military department of the state. Several extensive apartments for the more convenient despatch of business were added about twenty years ago. These were rendered necessary by the magnitude and importance of the warlike operations of that period, when Britain was contending against the gigantic power of Buonaparte.

tions of the west and east fronts of "His Majesty's New Building for the Horse and Foot Guards." Kent, Ware, and Vardy, were contemporary architects or surveyors in the Board of Works, and it is presumed were sometimes all engaged on one building. Hence it is often difficult to assign a public edifice of their time to its legitimate architect.

\* Soon after the erection of this building, Hogarth published a print of it, representing the royal carriage as passing through the archway, with a headless coachman, thereby satirizing the size of the arch. If the plan now proposed by Mr. Soane, of making the royal approach from the Palace to the House of Lords, through Downing Street, be adopted, and the grand triumphal arch he has designed be erected, there will be no farther ground for reproach, but, on the contrary, there will be much to admire.



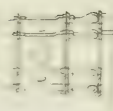
DESCRIPTION.—The west, or Park front of this building, is, upon the whole, a handsome elevation; and forms a good object from many parts of the Park. It will not, however, stand the test of minute criticism; there being much that may justly be objected to when examined in detail. The parts are all on too small a scale, and too much crowded together; owing to which, it has more the appearance of a private residence than of a public building; especially of one whose character should have presented rather a masculine simplicity than prettiness. Had the basement been loftier, the building would undoubtedly have possessed a nobler appearance; and it is more particularly to be regretted that it is not, as the three open arches in the centre are unpleasingly small and low. Intended as a public thoroughfare, and serving as a chief entrance into the Park, they should have been rendered more worthy such a distinction, and marked with more importance. In this case, too, they would have admitted, what they hardly do at present, a fine view from the street into the Park itself. The whole centre of the west front is broken into too many parts, so as not only to destroy all repose and simplicity, but even to shew that the interior is divided into little rooms, with apparently a single window to each. The mezzanine windows also tend to crowd it too much; neither are the turrets at the angles of this part of the structure in good taste, nor do they produce a pleasing effect, except in a distant view. This multiplicity of little parts, and number of varied features within so small a compass, have incurred the animadversion of Sir W. Chambers, who, in his “Treatise on Civil Architecture,” expressly censures this building, in a passage which cautions the architect against affecting too great a variety in the forms of windows in the same design. The

parts intervening between the centre and the extremities or wings are too plain and naked to accord with the rest of the elevation, while, at the same time, the contrast they afford is not of that legitimate kind which we require in architecture; they rather tend to destroy the unity of the composition, and seem additions to, not parts of, the original design; and all such contrasts are decidedly faulty and vicious. It ought, indeed, to be observed, that as the upper portions of these divisions of the building retire considerably backward, they are not exactly to be considered as integral parts of the general elevation: still they should have been made more of a piece with the rest; and a skilful architect would have availed himself of such a disposition to enhance, as might easily have been done, the effect of the whole.

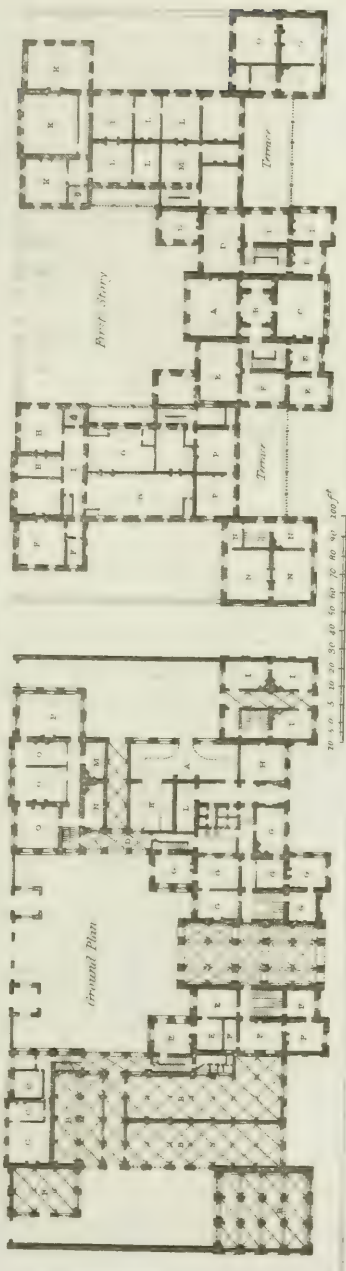
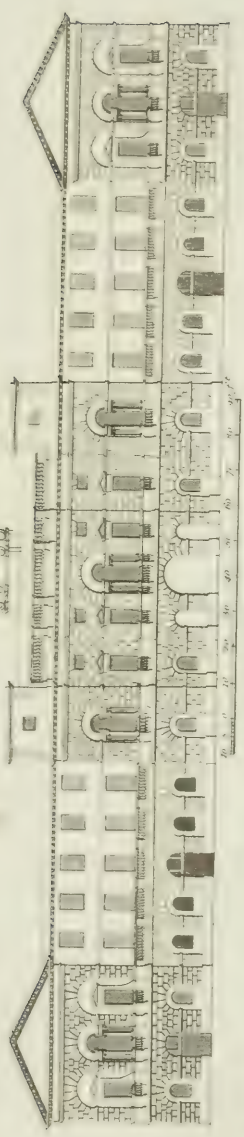
Viewed from a distance, the turret in the centre of the edifice is a pleasing object; but its forms are inelegant and heavy. It may too be objected, that it does not appear to coincide sufficiently with the form of the roof, having too much the appearance of being merely set on the latter.

The character and appearance of this elevation are illustrated in the annexed print, as well as the proportions and arrangement of the apartments. On the *Ground Floor*, the following rooms are marked by the corresponding letters: A, K, Room for the Foot Guards; B, Stables for the Horse Guards; C, Settling Office; D, Arcade; E, Offices of the Commander-in-Chief; F, Messengers and Officers' Rooms; G, War Offices; H, Captain's Sleeping Room; L, Orderly Room; M and N, Offices; O, Adjutant-General's Offices; O, P, Settling Offices. *First Story*—A, Commander-in-Chief's Room; B, Vestibule; C, Commander-in-Chief's Audience Room; D, War Offices; E, F, H, and I, Offices of the Commander-in-Chief; G, Sleeping Rooms for the

SECTION THROUGH THE ARCH



SECTION THROUGH THE ARCH



A Pugin Del<sup>d</sup>

W Kent Arch<sup>d</sup>

THE ARCHES OF THE ARCH

London: Published May 1866, by J. Taylor, High Holborn.





Horse Guards ; H, Adjutant-General's Office ; L, M, and O, War Offices ; N, Paymaster-General's Office ; P, Q, Quarter-Master-General's Office.

The East, or Street front, has not much architectural pretension, and is by far too much confined in its arrangement. It is too low for the adjoining buildings, and consists of too many petty, insignificant parts, to possess any grandeur, although, from the nature of his plan, the architect had an opportunity of obtaining an eminently picturesque effect. Should this building ever undergo any alterations, which we think not very improbable, it is to be hoped that, if the requisite improvement cannot otherwise be effected, a screen front\* will be added towards the street.

\* Not, however, such as that attached to the adjoining building called the *Admiralty*, but something in a really noble and dignified style. With respect to the last-mentioned piece of architecture, we must be permitted to observe, in spite of the commendations it has received, that it is in a very *flimsy*, (we do not know a more characteristic epithet) petty taste. It might look very tolerably on paper, seen apart from any other object to serve as a scale to it ; but the architect appears to have designed it without considering either the building to which it was to be attached, or the effect such a colonnade would have when executed on a scale not much exceeding in height that of a respectable shop front. And so ill does this screen answer the purpose for which it was principally erected, that in fact it does not conceal the portico at all, but rather adds to the apparent height of the latter by its own diminutiveness. Instead of a central gateway, he should have had two, at the angles of the court ; and then the upper part only of the portico being seen above the screen, the monstrous disproportion of its columns would have been effectually concealed, and they might then have been imagined to stand upon a basement.

AN ACCOUNT  
OF THE  
PARISH CHURCH OF ST. PETER-LE-POOR,  
BROAD STREET.

BY J. M. MOFFATT AND W. H. LEEDS.

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THE living of St. Peter-le-Poor is a rectory, which has belonged ever since the twelfth century to the Canons of St. Paul's Cathedral, and the patronage is vested in the Dean and Chapter. The time of the original foundation of a church on this site is uncertain ; but it must have preceded 1181, as the building is mentioned in a record of that date.\* It derives its appellation from its being dedicated to St. Peter; and the distinctive epithet, le Poor, was given to it according to Stowe's conjecture, in consequence of the mean condition of the parish, in ancient times. " If so," says Maitland, " that epithet may at present be justly changed to that of Rich, because of the great number of merchants and other persons of distinction inhabiting there."†

The church which preceded the present structure was a building of uncertain antiquity. It was considerably enlarged at the expense of Sir William Garway, or Garaway, a citizen of London, who died in 1625, and was buried here. In 1616-17, it was again repaired and beautified ; and in 1629-30, a turret and a gallery were erected at the west end, and the bells were new cast and hung.‡

\* Maitland's History of London, vol. ii. p. 1177.

† Ibid.

‡ Gentleman's Magazine, vol. lix. Pt. i. p. 300.

From projecting considerably beyond the line of the adjoining houses, the old church obstructed the passage of the street. It was therefore determined to take it down and rebuild it somewhat farther back on its cemetery. An act of parliament was consequently passed for that purpose in 1788; and the re-building, soon afterwards commenced, was completed in 1791, at an expense of more than four thousand pounds. Of this sum four hundred pounds were subscribed by the City of London, and the remainder was raised on annuities, in the parish. The architect of this edifice was *Jesse Gibson*.

#### DESCRIPTION.

ALTHOUGH certainly not very important for either its extent, or the character of its architecture, this subject has been selected as an example of a circular plan and arrangement adapted to the purposes of a modern place of worship. No advantage has been taken of this form externally, the body of the church being quite shut out from view by the adjoining houses, so that until he enters the building the visitor is not aware that it is a rotunda. The façade towards the street is small, and might be taken rather for that of a chapel than of a parish church, were it not for its bell turret, or tower. Yet, without being a striking architectural object, or possessing any particular merit, or originality of character, there is a simplicity and an elegance in its design that deserve commendation, and which we certainly do not meet with in any of the older churches in the city. The tower, however, by no means corresponds with the rest of the elevation; being not only disproportionably heavy, but far from graceful, either in its general form, or in its embellishments. Steeples do not combine very advantageously with the

Roman or Grecian style: they may rather be termed the *crux architectorum*; for it seems that when here left entirely to their own discretion, unfettered by any authorities from ancient buildings, our architects are less successful than in any other part of their designs. We do not allude to those by Sir Christopher Wren, since none of his churches have any regular façade to the effect of which such an addition can prove detrimental. His towers rise at once from the ground without being “perched” upon either a portico or roof. We speak only of the more recent examples of the kind, which have been attached to structures, in every other respect, of an avowedly Grecian character. But if steeples themselves are somewhat an anomalous solicism in edifices of this class, they are not rendered less so by the clock-dial\* invariably to be found in them, and which, however useful, is certainly not a classical object; nor in the present instance is its appearance much improved by the heavy festoons of drapery attached to it. A light turret rising immediately from the socle above the pediment, would have been preferable to this steeple, which is by no means well-proportioned to the rest of the elevation.

The interior of the church is simple, its principal decoration being a coved ceiling with a lantern; yet, although so destitute of embellishment, it has a pleasing and cheerful appearance—at the same time it must be confessed it has more the air of a lecture room than of a church. It is more indebted too, for whatever beauty it possesses, to mere form than to any other architectural excellence. A rotunda is

\* Messrs. Inwood, in the steeple of St. Pancras, and those of some other churches, have deviated somewhat from the usual mode of placing the clock dial; but although they have shewn much taste in this respect, it is by no means a very elegant feature: it would be less objectionable were the dial bronzed.



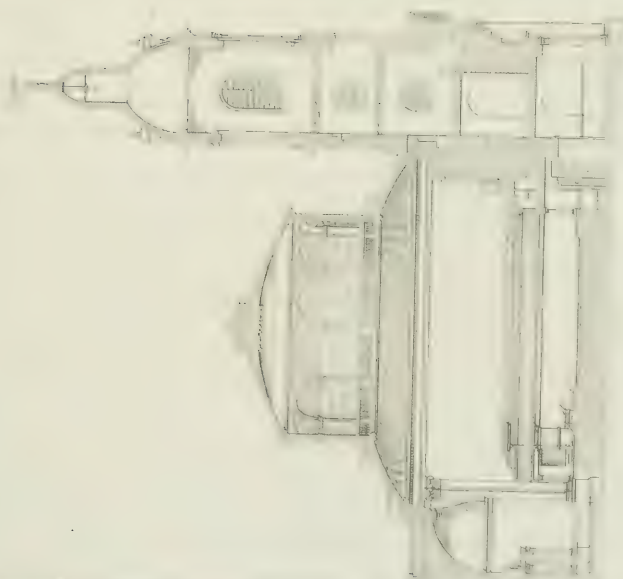
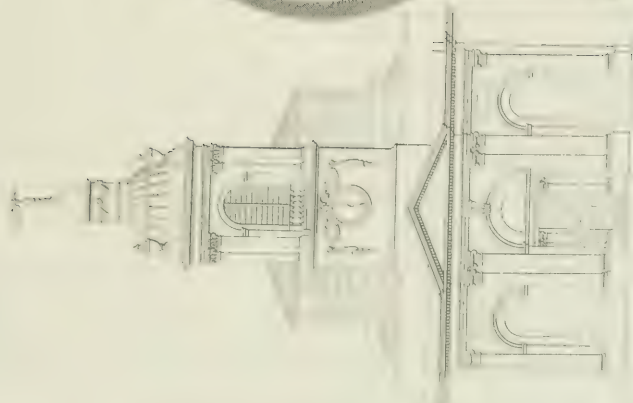
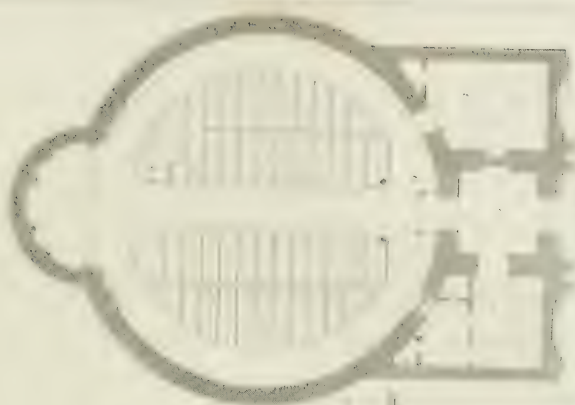
always a pleasing figure, particularly when, as in St<sup>a</sup>. Constanza, and St<sup>o</sup>. Stefano della Rotonda at Rome, and some other edifices, there is a peristyle of columns considerably advanced from the walls; but there being nothing of the kind here to produce any play of light and shade, and the walls being perfectly plain, this form is very far from being so effective as otherwise it might be. Neither is the roof so pleasing to an eye accustomed to classical forms, as it would have been, had it approached more to a hemispherical vault, with a sky-light instead of a lantern; the latter being now disproportionably large, and forming an unpleasing angle with the ceiling, which is in fact little more than a mere cove;—and for which it appears too heavy: this heaviness, too, is increased by the balustrade below the windows. We are, besides, of opinion that this lantern might, without any disadvantage, have been somewhat less spacious, as the building would still have been sufficiently lighted. It is evident that the architect was restricted as to decoration; but this can be no excuse for the mean altar-piece and diminutive columns which he has placed in the semi-circular tribune or recess, so as totally to destroy the simplicity and congruity with the rest of the structure, which this feature would otherwise have possessed. It is, however, but justice to observe, that this may not have originated with him, but have been obtruded into his design by others. However this may be, it is certain that had the walls of this recess been painted with an imitation of drapery suspended in folds from its cornice, the effect would have been incomparably better.

The chief merit of this building consists in its plan, which was, no doubt, suggested by want of space, and which is extremely economic, inasmuch as it is not only exceedingly compact, but gives almost the only tolerable arrangement that could have been adopted, without extending the building

considerably to the west.\* Another circumstance deserving of commendation is, the entire omission of side windows, which are certainly any thing but ornamental or appropriate in modern churches. In the pointed style they are highly characteristic and decorative features, but quite the reverse in the Grecian, not to mention the disadvantage arising from their admitting the view of unsightly objects. Of late years indeed this defect has been obviated by adopting ground glass, yet the effect is cold and unpleasing: it would be an improvement if the glass were slightly tinged with some warm hue, particularly when, as in St. Pancras church, a border of deep-stained glass surrounds the windows. As to external architectural effect, it is almost unnecessary to remark how much would be gained by the omission of lateral windows, especially of smaller ones, beneath the galleries of churches. The number of these apertures interferes sadly with classical chasteness of design.

\* The altar, it will be observed, is here at the west instead of the east end—or rather side, of the church.

END OF THE ACCOUNT OF ST. PETER-LE-POOR, BROAD STREET.







AN ACCOUNT  
OF  
THE EAST INDIA HOUSE, LEADENHALL STREET.

By J. BRITTON AND J. M. MOFFATT.

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THE East India Company may be considered as a sort of commercial republic, of vast possessions, extensive influence, great riches, and commanding power. Though ostensibly seated in London, its government extends over a large tract of territory in a remote quarter of the globe; whilst its numerous fleets are continually traversing the precarious ocean. Its origin as a legalised association is comparatively modern, but we may assign its birth to a remote period, and trace its progressive and fluctuating growth through many centuries.

Mr. Maurice and other antiquaries have endeavoured to deduce the first population of Britain and the druidical superstitions of its inhabitants from India. But leaving such speculations, we cannot doubt that India was certainly known to the Romans; and while they governed Britain, it is highly probable that its commodities were brought hither. In the ninth century an expedition was sent to the East Indies, by Alfred the Great, as we are informed by William of Malmesbury. This, however, was not so much a commercial undertaking as a religious pilgrimage: the great object of it being to visit the shrine of St. Thomas, at Meliapour; but Swithelm, afterwards Bishop of Sherborne, who conducted it, brought back spices, jewels, and other oriental productions. It was not till after the discovery of

the Cape of Good Hope by the Portuguese, towards the close of the fifteenth century, that any extensive commerce was carried on between India and the West of Europe. The circumnavigation of the globe by Sir Francis Drake pointed out to our mariners the proper track to India; and the overland trade of the Levant Company rendered the value and importance of Indian commerce obvious to English merchants.

But the primary establishment of the East India Company as a trading association, must be dated from the grant of their first charter by Queen Elizabeth. By this instrument, executed December 31, 1600, she constituted George, Earl of Cumberland, and two hundred and fifteen other persons, "one body corporate and politic, by the name of 'The Governor and Company of Merchants of London, trading to the East Indies.'" A renewal of this charter was obtained from James I., in 1609. Sir William Courten and others, in the reign of Charles I., procured a charter for carrying on a separate trade to the East Indies, to the detriment of the original company; who after struggling against the difficulties arising from this circumstance, and from the opposition by other adventurers, succeeded at length in obtaining a new charter from the Protector, Cromwell, to whom they advanced a loan of money.\* Various beneficial grants, as well as a renewed charter, were also bestowed on the Company by Charles II., in return for pecuniary advances.

At the Revolution the privileges of this chartered body were again renewed; but its interests suffered in the reign of

\* Though no doubt exists of the grant of a charter from Cromwell, yet Mr. Bruce states, that "no copy of it can be discovered either among the records of the State or of the Company."—*Annals of the East India Company*, vol. i. p. 529.

William III., by the establishment of a new Company ; with which, after repeated contests, a coalition was formed, and in 1709 the union of the two associations was completed. In 1712 a parliamentary enactment took place, prolonging the exclusive right of trade till 1736. The privileges of the Company were warmly attacked in 1730, when petitions against the continuance of the East Indian monopoly were presented to the House of Commons ; notwithstanding which, a renewal of the charter was obtained. In return for a loan to Government of a million of money, in 1743, the Company obtained an extension of their exclusive right of commerce till 1780 ; three years after which their charter was to expire, on the repayment of the money due to them from Government. About the middle of the last century the disputes of the native Indian princes, and the interference of the French and English in their quarrels, brought on a protracted war, in which Colonel (afterwards Lord) Clive, greatly distinguished himself. But notwithstanding the success of the Company's arms, their financial concerns were so badly managed, that in 1767, it was thought necessary to institute a parliamentary inquiry into the state of their affairs : when, among other subjects, the right of this commercial association to their territorial acquisitions came under discussion, though nothing was then decided relative to this important topic. Some regulations, however, were made as to the amount of the annual dividends. The increasing difficulties of the Company in 1773, produced an application to Parliament for pecuniary assistance ; and this measure having received the sanction of the prime minister, Lord North, a loan was granted of 1,400,000*l*. A bill was subsequently passed for the better management of the Company's affairs, as well in India as in Europe : a very important enactment,

which placed the Company entirely under the control of the King's Ministers.

At this time took place the appointment of Warren Hastings, as Governor-General of India; whose conduct in that high office, his resignation of it, his subsequent impeachment by the House of Commons, and his protracted and remarkable trial, are subjects belonging to the history of the British Empire, as well as to that of the East India Company. During his presidency the affairs of this commercial body were so far retrieved, that, in 1776, the debt due to Government had been reduced from 1,400,000*l.* to 420,000*l.* In 1780, Lord North made a motion in Parliament, that notice should be given to the Company of the intention of Government to pay the sum of 4,200,000*l.*, which the Company had advanced, after which the charter would become void in three years. The famous "India Bill" of Mr. Fox was subsequently brought forwards, the rejection of which was intimately connected with the overthrow of the Coalition Ministry.

Mr. Pitt, on becoming prime minister, adopted measures for regulating the political affairs of the East India Company. He experienced great opposition from the partisans of the former ministry; but not disheartened by defeat, he persisted in his plan, and in August 1784 an Act of Parliament was passed, the purport of which was to constitute a new form of government for the Company, at home, and to regulate the different presidencies in India; to improve the condition of the natives; to terminate all disputes; and, by more strict legislative arrangements, to check delinquency, and to create a new system of judicature for the trial of offences committed in India. The principal feature of this bill was the appointment of the Board of Control, consisting of six Privy Coun-



sellors, as commissioners for the affairs of India, of whom one of the Secretaries of State, for the time being, is President. These commissioners are invested with full control over all the civil and military officers of the East India Company. Some modifications in this scheme, tending to augment the powers of the Board of Control, have been made by subsequent Acts of Parliament; but the bill of 1784 has formed the basis of what may be termed the *Anglo-Indian Constitution*, and has regulated the political affairs of the Company since that period. Twice, more recently, has the charter of the Company been renewed: the last renewal, for a period of twenty years, took place April 10th, 1814.

With regard to the interior government of the East India Company, and the regulation of the affairs at home, it may be mentioned, that every proprietor of stock to the amount of 1000*l.* of whatever sex or nation, may be a manager, and vote in the general council. All persons holding 2000*l.* stock may become Directors. These are twenty-four in number, including the Chairman and Deputy-chairman. Six are elected annually in the room of six who go out by rotation, so that each Director continues in office for four successive years. Salaries of 500*l.* a year are annexed to the stations of Chairman and Deputy-chairman; and the other Directors have annual salaries of 300*l.* each. There are several Standing Committees of the Directors, to superintend various departments of the Company's affairs: viz. the House Committee, the Committee of Correspondence, the Committee of Buying and Warehouses, the Treasury Committee, the Committee of Shipping, the Committee of Accounts, the Committee of Law-suits, and the Committee of Private Trade. To these Committees are attached Secretaries, Clerks, Warehousekeepers, &c.

The management of the vast concerns of so powerful a



body as the East India Company, whose financial and commercial operations involve the interests of millions of individuals, must require large and extensive offices and store-houses; and, accordingly, the buildings in London appropriated to their use are objects of considerable importance. The edifice called, by way of distinction, *The India House*, in Leadenhall Street, is the peculiar subject of the present essay.

This structure was raised in the place of the former India House, which was built in 1726 on the spot where stood the mansion of Sir William Craven,\* a merchant, who was Lord Mayor of London in 1610. The old building extended only the breadth of the western wing of the present, and was occupied by a single Director. The concerns of the Company requiring more space for the accommodation of the persons employed, it was determined, towards the close of the last century, to enlarge the building; and for that purpose some houses to the east were purchased and taken down to afford room for the extension.

The present building, commenced in 1799, from designs by Mr. R. Jupp, then Architect to the Company, is not entirely new, but an enlargement of the preceding, with a new front and other improvements. Some apartments have since been built by Mr. C. Cockerell; and considerable alterations are at present in progress, under the direction of Mr. Wilkins. The front, 190 feet in length, is composed of a central portion and two wings. In the first is a portico of six fluted columns of the Ionic order, supporting an entablature and pediment. On the frieze of the former are sculptured a variety of ornaments, imitative of the antique; and the tympanum of the pediment is decorated with groups of emblematical figures. In the middle is represented George III. leaning on a sword,

\* A painting of this house is in the possession of Mr. Pulham, of the East India House.

and holding a shield extended over Britannia, who is embracing Liberty. Another group exhibits Mercury, accompanied by Navigation, Tritons, and Sea-horses, emblematical of Commerce, introducing Asia to Britannia, at whose feet she offers her tributary stores. On one side of his Majesty reclines Order, attended by Religion and Justice, with the city barge, and other emblems of the metropolis, in the background; and beyond these are Industry and Integrity. The opposite extremities of the tympanum are filled by figures denoting the Thames and the Ganges. On the apex of the pediment is a statue of Britannia, holding a spear with the cap of liberty; at the east angle is a figure of Asia, seated on a camel; and at the west, another of Europe, on a horse.

The relievo in the pediment, executed by Bacon, has been the subject of repeated criticism. The greatest objections to it arise from the common-place character of the design, and the obscurity pervading it, which renders it difficult to decipher the application. In allegorical sculptures or painting, the figures should be so distinctly discriminated by their attributes, that there can be no danger of their being mistaken for any thing but what they are intended to represent. Mr. Bacon, in his design, seems to have felt so forcibly the difficulty of accomplishing this object, that he has thought it necessary to indicate the figure of Integrity by affixing to it a label with the name inscribed. Within the portico is the principal door-way, surmounted by a pediment, and having two windows on each side. The wings of the building are plain, with two tiers of windows, and crowned by a balustrade. From the hall a long passage extends southward, and several others branch off, in various directions, to the different offices and apartments. Some of the latter are considerably decorated, particularly the Grand Court Room, the Committee Room, the Room for the Committee of Cor-

respondence ; besides which, the Old and New Sale-rooms, the Library, and the Museum, deserve particular notice.

The Grand Court-room is a square apartment, with windows on the south side, opposite to which is a pedimented door-way (having Corinthian pilasters at the sides), which leads to the General Court-room. On the west side is a recess for the Chairman's seat, in a style of decoration corresponding with the door-way, but with columns instead of pilasters. On the east side is a fine marble chimney-piece, the jambs of which are terminal figures, designed to represent Brahmins. The busts are of white, and the pedestals of veined marble. Over the centre is a piece of sculpture in high relief, representing Britannia sitting on a globe, under a rock by the sea side, looking towards the east: her right arm leans on an Union shield, while her left holds a trident, and she has a naval crown on her head. Behind are two boys, one leaning on a cornucopia, and steadily regarding her—the other playing with the treasures poured forth. In attendance are female figures representing India, Asia, and Africa. On the shore is represented a reed-crowned figure, emblematical of the Thames, with a rudder of a ship, leaning on a flowing urn, and holding a cornucopia. In the back ground, mercantile labour and commerce are typified by a man cording a bale of goods and by ships. This piece of sculpture is surmounted by the arms of the East India Company, gilt, and handsomely decorated.

The Committee-room has a fine marble chimney-piece, over which hangs a portrait of General Stringer Lawrence, in his military dress.

In the Committee-room of Correspondence is a large painting, by West, representing the presentation of a Dewannee to Lord Clive, by the Great Mogul. On one side of the fire-place is a portrait of the Marquis Cornwallis, in a

General's uniform; and on the other, a portrait of Warren Hastings. Here, also, are portraits of the Nabob of Arcot, and of the late Persian Ambassador. The ceiling is ornamented with an allegorical picture, representing the riches of the East presented to Britannia.

The Old Sale Room. — The west end of this apartment is semicircular, and it is lighted principally from above. Six niches are filled with statues of the Marquis Cornwallis, Lord Clive, Warren Hastings, Sir George Pocock, General Lawrence, and Sir Eyre Coote. The last is represented in British regimentals; but all the rest, except Hastings, are arrayed in Roman military dresses.

The New Sale-room is fitted up much in the same manner with the preceding. The wall is ornamented with pilasters and paintings emblematic of the Company's commerce, together with figures of Europe, Asia, Africa, and America, in medallions.

In a room adjoining the Chart Office is a Model of a large ship, the Cornwallis, built in India. This model is a specimen of Indian ingenuity, and it seems to be admirably executed. In the same apartment are two paintings, the Battle of Algiers, and that of the Nile, by Butterworth.

The Library, which is situated in the east wing of the building, on the upper floor, is sixty feet in length, and twenty in breadth, with a semicircular recess on one side. Over the chimney-piece are busts of Warren Hastings, and Orme, the Historian of India; and in the recess is a bust of the Duke of Wellington, by Turnerelli; and another of Colebrooke, the Orientalist, by Chantrey. The literary treasures of this apartment consist of Sanscrit manuscripts, presented by Mr. Colebrooke, which originally amounted to about one thousand six hundred volumes; but the number has been reduced by binding some of them together; other



works relating to Brahminical literature ; Chinese manuscripts ; a curious Siamese manuscript, written in yellow letters on a black ground ; Malay manuscripts, composed of strips of the palm leaf. Here is also a manuscript in the hand-writing of Tippoo Saib, containing his dreams, with their interpretations ; and having prefixed to it a tremendous curse or denunciation against any person who dares to inspect the mysterious volume. Another manuscript contains the history of the family of Tippoo ; and a copy of the Koran, which belonged to that Prince, is preserved here. Some of the oriental manuscripts are written on silky India paper, and beautifully ornamented with historical and mythological designs, in gold and colours of the most brilliant hue. A great number of cases contain valuable maps and charts of the seas and territories of the East, besides plans and views of the Company's forts and factories. Here, too, are several volumes of drawings of Indian plants, and delineations of the arts, customs, and dress of the Orientals. There likewise is a copious and increasing collection of printed books relating to India, oriental literature, &c.

The botanical collections are curious and interesting, though at present not properly arranged, for want of room. They consist of the Herbal of Dr. F. Hamilton, containing plants from India, Nepaul, and Ava ; the Herbal of Dr. Horsfield, comprising plants from Java, and a collection of plants from the Botanic Garden at Calcutta.

The Museum, adjoining the Library, contains a vast miscellaneous collection of curious objects, both natural and artificial, chiefly from Asia. A few of the most remarkable of these deserve notice.

The Javanese Tapir, a quadruped with a hide like that of the Hog, having a lengthened proboscis, and its hoofs divided into three parts ; exceeding greatly in size the South

American Tapir. This newly-discovered animal is described in Horsfield's Researches in Java.

A collection of quadrupeds, chiefly of the Cat and Monkey tribes, from Java.

Collections of birds from Java, distinguished by the beauty of their plumage; of aquatic birds, from the same island; of birds from India, Siam, and Cochin China; and a small collection of birds from the Cape of Good Hope.

A Lion's skin brought from India, where this animal is so seldom seen, that doubts have been raised as to its existence in the Asiatic quarter of the globe.

A collection of Javanese insects, principally of the Butterfly kind.

A marine production, called the Cup of Neptune; curious corals, &c., from the vicinity of Singapore.

Beautiful models of Chinese scenery, consisting of rock-work, executed in hard wood, bronzed; temples of ivory; with human figures, birds, trees, &c., formed of silver, embossed, and mother of pearl.

Chinese drawings, one of which, representing a Chinese festival, is executed with more attention to perspective than the artists of China usually display.

A complete Chinese Printing Press.

The Foot-stool for the Throne of Tippoo Saib, formed of solid gold, in the shape of a tiger's head, with the eyes and teeth of crystal. A magnificent throne, to which this appertained, was constructed by order of Tippoo, soon after he succeeded to the sovereignty of Mysore. It was composed of massy gold, the seat raised about three feet from the ground, under a canopy supported by pillars of gold, and adorned with jewellery and pendant crystals of great size and beauty. This throne was broken up and sold piece-

meal, for the benefit of the captors, to whom the produce was distributed as prize-money.

A musical Tiger, found in the palace of Tippoo, at Seringapatam. It is a kind of hand-organ, enclosed in the body of the tiger; the whole represents a man lying prostrate in the power of that animal, of which the roar, together with the groans of the victim, are heard.

The armour of Tippoo Saib, consisting of a corslet and helmets, made of quilted cotton covered with green silk; of a texture sufficiently firm to resist a blow of a sabre. \*

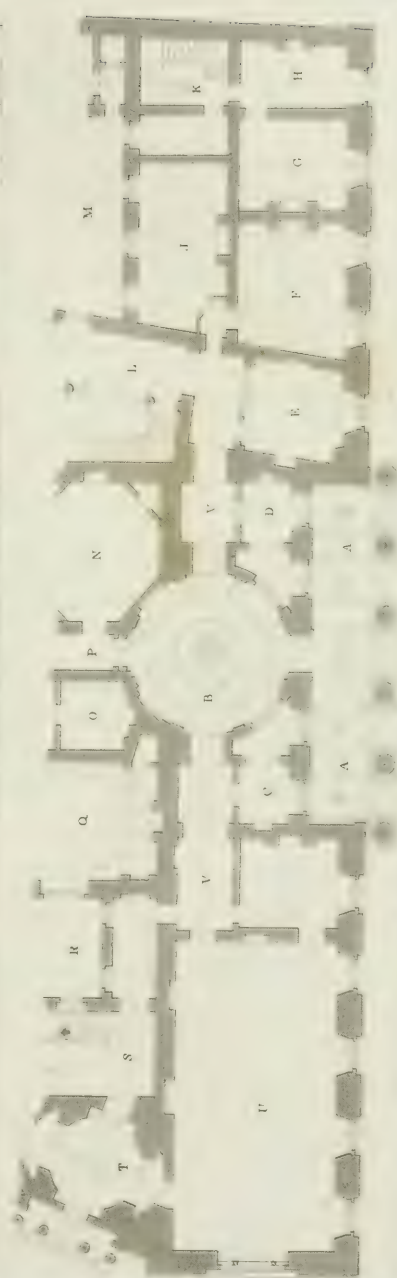
Bricks brought from Hilla, on the banks of the Euphrates, supposed to be the site of ancient Babylon. They have inscriptions indented in what has been termed the *nail-headed*, or Persepolitan character, forming lines or columns; for it is a subject of dispute among the learned, whether these characters are to be read perpendicularly, like those of the Chinese, or longitudinally, like those of European nations. † Some of these bricks seem to have been baked on a matting of rushes, the impression left by which is still visible on the under side; as is also some of the bituminous cement, by which they were apparently united. It is probable that these inscribed bricks formed the facing of a wall.

Here also is a fragment of jasper of considerable size, the sides and extremities of which are covered with characters arranged in ten columns.

In the museum is a drawing, by Mr. Fisher, of a *Roman Pavement*, remains of which were discovered in Leadenhall Street, nine feet below the surface of the carriage-way, in December 1803. More than half the pavement was perfect when discovered. It formed a square of eleven feet, within

\* These are said to have been dipped in the Holy Well, at Mecca.

† Gentleman's Magazine, vol. lxxi. part ii. p. 599.



T. H. Berry del.

and to find out how many of the





which were variously ornamented circles; and in the centre is a figure of Bacchus reclining on the back of a tiger, holding his thyrsus in the left hand, and a double-handled roman drinking cup, pendant from his right. The relics of this tessellated pavement were removed at the charge of the East India Company, and deposited in their library. In the same apartment are likewise preserved some remains of Roman antiquities, discovered in September and October 1822. Among them are two vases, one of which is perfect, and the other, broken at the edge, contains a clotted mass, which appears to be human hair. Here are also many fragments of other vases, of various kinds; bones, apparently, of sheep, oxen, and birds; the bill of a cock; tiles (*tesserae*) and portions of bricks; fragments of stucco, variously coloured on one side, as if it had belonged to a fresco-painted wall.

These relics of antiquity were found in preparing the foundation of the north-western extremity of the new building, about sixteen feet below the level of the pavement of Leadenhall Street. Immediately beneath was a stratum of clay, which appeared never to have been disturbed.

END OF THE ACCOUNT OF THE EAST INDIA HOUSE.

AN ACCOUNT  
OF  
ASHBURNHAM HOUSE, LITTLE DEAN'S YARD,  
WESTMINSTER.

BY J. BRITTON AND C. ATKINSON.

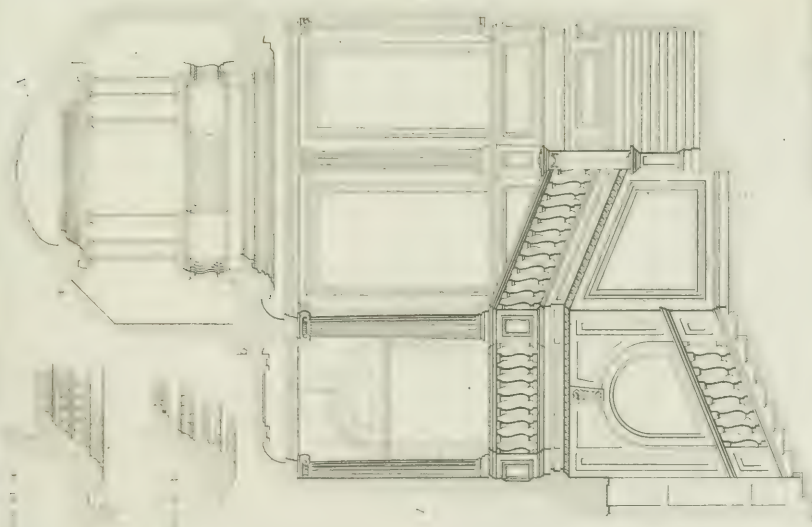
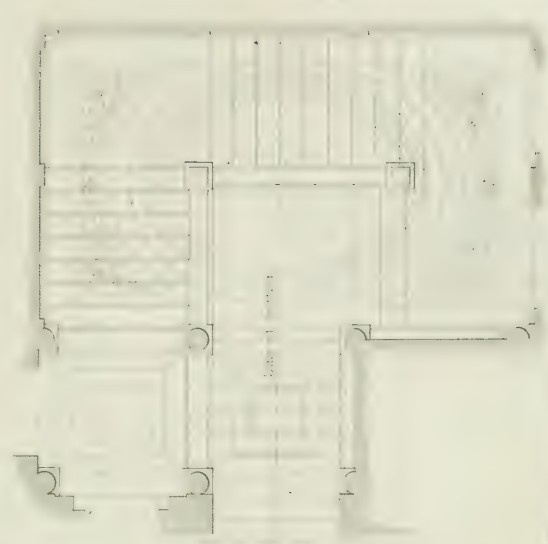
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As a specimen of Inigo Jones's style and character of design, this house deserves the study of the architect. Mr. Soane thought so highly of it, that he had a series of drawings made to illustrate its parts, and exhibited them in his lectures at the Royal Academy. Mr. Gwilt, the learned translator of, and annotator on, the "Civil Architecture of Vitruvius," also made two drawings of the principal Staircase, from which the annexed prints are derived. This staircase has certain architectural merits which claim the attention and admiration of the professors of that noble art, and cannot fail of pleasing the amateur. The accompanying plan and section, with the perspective view, will amply elucidate its form, size, design, and decorations. Of nearly a square shape, with four ranges of steps, placed at right angles one with the other, and as many landings, it was the passage from the ground to the first floor. Its sides are panelled against the wall, and guarded by a rising balustrade; the whole is crowned by an oval dome springing from a bold and enriched entablature, supported by a series of twelve columns. At the landing are fluted Ionic columns, and entrance doorways to the drawing, dining, and other rooms. These apartments have very heavy cornices, ornamented stuccoed ceilings, and other decorations.

# THE TEMPLE OF VENUS AT BOMBY

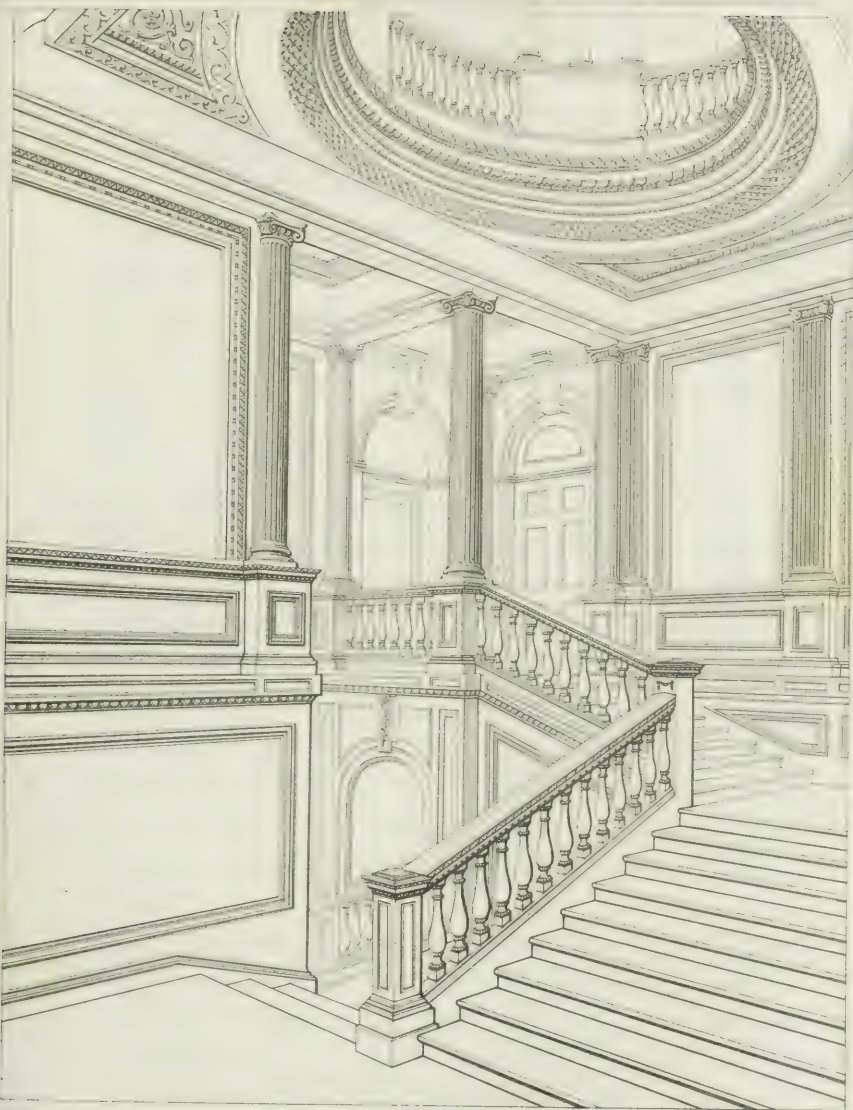
By J. H. COOPER

London: Published by J. H. COOPER, 1851.









THE GREAT HALL OF THE MUSEUM OF COMMERCE, LONDON



PLATE I.—A. Section of the staircase, in a line indicated by dots on the plan, B; whilst C shews the plan of the gallery, under the dome. The small letters of reference indicate the situation and forms of some of the mouldings, &c., to a larger scale.

PLATE II.—A perspective view of the staircase, from the second landing, looking towards the drawing-room.

In the garden, attached to the wall of the abbey cloisters is an alcove, attributed to Inigo Jones, imitative of part of a small Roman temple.\* In the coal-cellar are remains of the conventual vaults; and in the wall may be seen a capital, presumed to be of the time of Edward the Confessor.

The history of this house has never been recorded; and it is difficult to reconcile and combine into a satisfactory narrative the varied and vague traditionary annals of nearly two centuries. It is said to have been designed by Inigo Jones for one of the Ashburnham family, and is still called Ashburnham House. Contemporary with this eminent architect was Sir John Ashburnham, a member of a family, according to the phraseology of Fuller, of “stupendous antiquity, and wherein the eminency thereof hath equalled the antiquity.”† He was descended from Bertram de Ashburnham, High Sheriff of Surrey, Sussex,

\* Brettingham, who published a work on the architecture of Holkham Hall, in Norfolk, has given a copy of this building, and affixed his own name as architect. He also assumes the merit of making the designs for that mansion, although they were by Kent, as appears from Walpole; who says: “How the designs of that house, which I have seen an hundred times in Kent’s original drawings, came to be published under another name, and without the slightest mention of the real architect, is beyond comprehension.”—Vol. iii. of his Works, p. 491.

† “Worthies of England,” vol. ii. p. 378, edition 1811.

and Kent, and defender of Dover Castle against William the Conqueror.\* This Sir John Ashburnham was knighted in 1604, and died in 1620; but it does not seem probable that the first architect of his day in this country should have been employed in designing a mansion for one who, in the epitaph inscribed on the monument to his son, is alluded to as “the unfortunate person whose good nature and frank disposition towards his friends necessitated him to sell” the demesne at Ashburnham, which had been “in his family long before the conquest, and all the estate he had elsewhere; not leaving to his wife and six children, the least substance.”† We, therefore, turn to these children, whom, we are told in the same epitaph, “God so well provided for, that within less than two years after the death of their father, there was not one of them but was in a condition rather to be helpful to others than to want support themselves.” To one of these persons, John Ashburnham, the eldest son and heir of Sir John, we have little hesitation in ascribing the mansion now referred to. He was born in 1603, and was in the prime of life, and at the height of his prosperity when Inigo Jones was also eminent in his profession. He was Groom of the Bedchamber to Charles the First; and, after the Restoration, fulfilled the duties of the same office to Charles the Second. Besides the income derived from his post, two fortunate matrimonial alliances had brought him considerable accessions of affluence. By means of the portion received with his first wife, he redeemed his ancestral estate; whilst “the great fortune and many

\* From Sir William Burrell's “Sussex Collections,” British Museum. Plut. 14 c. fo. 20. Collins's Peerage by Brydges, vol. iv. p. 249.

† Epitaph in Ashburnham Church, given in the “Sussex Collections,” and in Collins's Peerage, vol. iv. p. 259.



conveniences" he enjoyed with his second wife, and the risk of subjecting them to confiscation, are assigned as his excuse for not accompanying his royal master in exile. The Church of Ashburnham, in Sussex, re-erected at his expense, is a proof that he was not averse from employing his wealth in building, and confirms our opinion that to him Ashburnham House is to be attributed. It remained the property of the Ashburnham family for about a century, and was purchased by the crown in 1730, of John, Earl Ashburnham.

The Cottonian Library was deposited here on being taken from Essex House in the Strand; but on the 31st of October, 1731, it was nearly consumed by a fire in these premises: one hundred and eleven volumes were destroyed, and ninety-nine rendered imperfect,—the latter, with those that remained uninjured, were then removed to the old dormitory of the Abbey, and are now deposited in the British Museum. In August 1739, part of the edifice was pulled down, and the remainder divided into residences for two of the prebendaries, Dr. Willes and Dr. Barker. The learned Dr. Bell afterwards occupied one portion, where he died on the 29th September, 1816, at the age of 85. The centre is now the habitation of William Lee, Esq.

SOME ACCOUNT  
OF  
THE CHURCH OF ST. GEORGE IN THE EAST,  
NEAR RATCLIFFE-HIGHWAY.

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THE Church delineated in the accompanying engravings, and now to be described, has been selected not so much as a specimen of fine design, as an example of the peculiar style of its architect, and characteristic of the taste of the age in which it was erected. An Act of Parliament was passed in 1710, during the reign of Queen Anne, for raising fifty-two churches within the limits of London and Westminster, one of which is the edifice under notice. It was designed by *Nicholas Hawksmoor*, was commenced in 1715, and consecrated on the 19th of July, 1729, by Dr. Edmund Gibson, Bishop of London.\* The architect's estimate appears to have been 13,570*l.*; but the whole expense of the building amounted to 18,557*l.*†

This edifice is a specimen of that ponderous and singular architecture which marked the public buildings of Vanbrugh,

\* The living is a rectory, and the advowson, like that of Stepney, is vested in the principal and fellows of Brazen-nose College, Oxford. As a provision for the rector, Parliament gave the sum of three thousand pounds to purchase lands in fee-simple, the produce from which is augmented by one hundred pounds a year, payable by the churchwardens out of the burial fees. A handsome parsonage-house is also provided, at one corner of the churchyard. The living is never to be held *in commendam*, and the incumbent pays neither first fruits, tenths, procurations, or other disbursements, on account of the cure.

† Malcolm's "*Londinium Redivivum*," vol. iii. p. 479.

and which Hawksmoor imitated in its worst features. It has fortunately never acquired much favour with the public, nor is there reason to apprehend it will ever regain even the short-lived estimation in which it was held when the present edifice was erected. Massiveness in quantity of materials, and grotesque features, are its characteristics; and though these may seem to assimilate with prisons and work-houses, they have few pretensions to be approved in designs for churches or private mansions.

Walpole, speaking of the pure taste introduced by Inigo Jones, says, "That school, however, was too chaste to flourish long. Sir Christopher Wren lived to see it almost expire before him; and after a mixture of French and Dutch ugliness had expelled truth without erecting any certain style in its stead, Vanbrugh, with his ponderous and unmeaning masses, overwhelmed architecture in mere masonry. Will posterity believe that such piles were erected in the very period when St. Paul's was finishing?"—*Works*, vol. iii. p. 430.

In the exterior of the building, we seek in vain for grandeur of proportion, propriety of distribution, or elegance of decoration: but the whole must be allowed to possess a certain picturesque effect, resulting perhaps from the want of those very qualities which conduce to the perfection of a work of art. To discover towers where they do not seem to belong—to perceive a variety and even discordancy in the design; extensive flat surfaces, mixed with intricate, multi-angular figures; and ponderous masses of masonry, with minute perforations,—are circumstances certainly favourable to picturesque arrangement, though in no way conformable to just principles of architecture.

The west front presents a large, flat surface, without much relief: it is approached by a double flight of steps

leading to a large platform, with semicircular ends, under which is an extensive vault for interment. On each side of the great central doorway are two Ionic pilasters, with an appropriate entablature: above this is the tower, which is oblong in its plan, and on the east and west sides has deep, square recesses for windows without mouldings. On the north and south are massive buttresses; crowning the western front is an octangular turret or tower, with square projections at the angles, which are finished by enriched vases. On each side of the body of the church, are two projecting staircases, forming the entrances to the galleries, through doorways exceedingly high and narrow. These are surmounted by domed turrets of heavy appearance, the effect of which is not diminished by perforations entirely through the masonry. The east end, like the west, presents a large mass of wall, relieved by a semicircular projection in the centre, and crowned by a pediment which is disfigured by breaks and incongruities wholly inconsistent with architectural propriety. The upper tier of windows round the Church have semicircular heads, without mouldings or ornaments of any kind: and those of the lower range are square, with key-stones of such overwhelming magnitude, that they seem in danger of falling into the void. The whole Church is built of Portland stone, and the masonry is exceedingly good. As may be inferred from the plan and elevations, we find the *interior* appearance heavy and gloomy. Four Doric columns, with their entablatures, sustain flattened elliptical arches, ranged in a parallel direction. The central space is groined with a boss in the middle, from which hangs a lamp. Beyond these are square piers, with pilasters on each side, on which the entablatures rest, and are continued to corresponding pilasters against the wall. At the east end is a painted curtain of a very theatrical appearance,



which surrounds the semicircular projection before mentioned. Round this are five windows, the glare of which completely obscures the altar-piece beneath, which is of the Corinthian order, and has a painting of the Agony of Christ in the Garden of Gethsemane, by — Clarkson. The recess is covered with a hemispherical vault, the excessive decoration of which is extremely inconsistent with the nakedness of the walls. The galleries are very heavy, and appear to want support; being really sustained by small columns situated so far back as not to be readily discerned. The quantity of light admitted into the body of the church is insufficient for the intended purpose; but the obscurity is increased by the small size and ill disposition of the windows, and the general effect is that of gloom, approaching to darkness, with frittered dazzling lights scattered throughout the whole.

To the east of the building is a spacious cemetery, around three sides of which are rows of trees. Among the numerous monumental stones with which the area is nearly covered, may be particularised the memorial of *Henry Raine* (1738), the founder of two charity schools, and of a fund for rewarding industrious females of this parish. Another commemorates *Joseph Ames* (1759), the author of a very useful work, intituled “*Typographical Antiquities*,” who was a ship-chandler at Wapping.

In Prince’s Square, within the parish of St. George, is situated the *Danish Church*, built from a design by Caius Gabriel Cibber, in 1696, at the expense of Christian V., King of Denmark. In it are the monuments of the Architect and of his wife, the latter of whom was the daughter of William Colley, Esq., of Glasson in Rutlandshire.

In the *Swedish Church* in the centre of Wellclose Square,



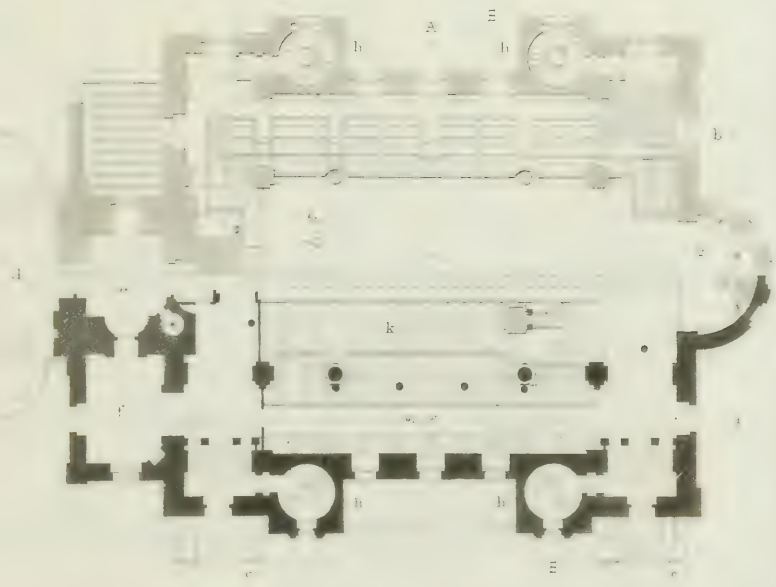
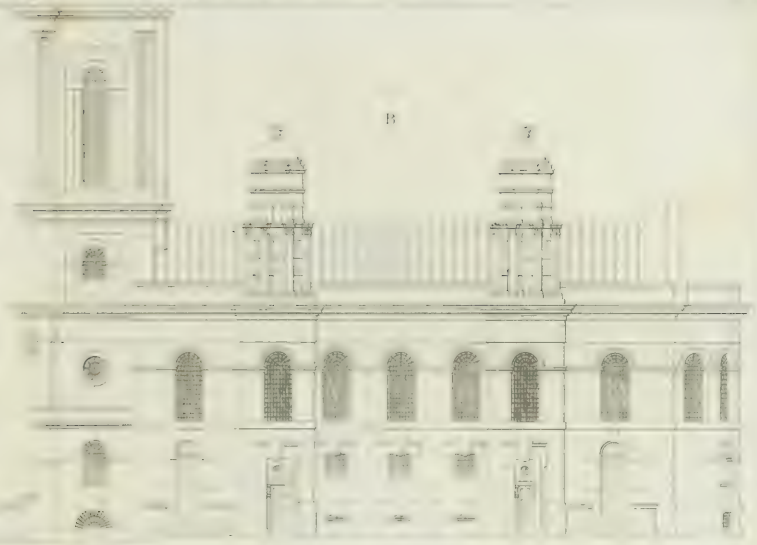
partly in this parish, lies buried the celebrated *Baron Swedenborg*, founder of the sect called Swedenborgians, who died in 1772. Lysons's " *Environs of London*," vol. ii. p. 426, and " *Supplement*" to the first edition, p. 160.

#### REFERENCES TO THE ACCOMPANYING ENGRAVINGS.

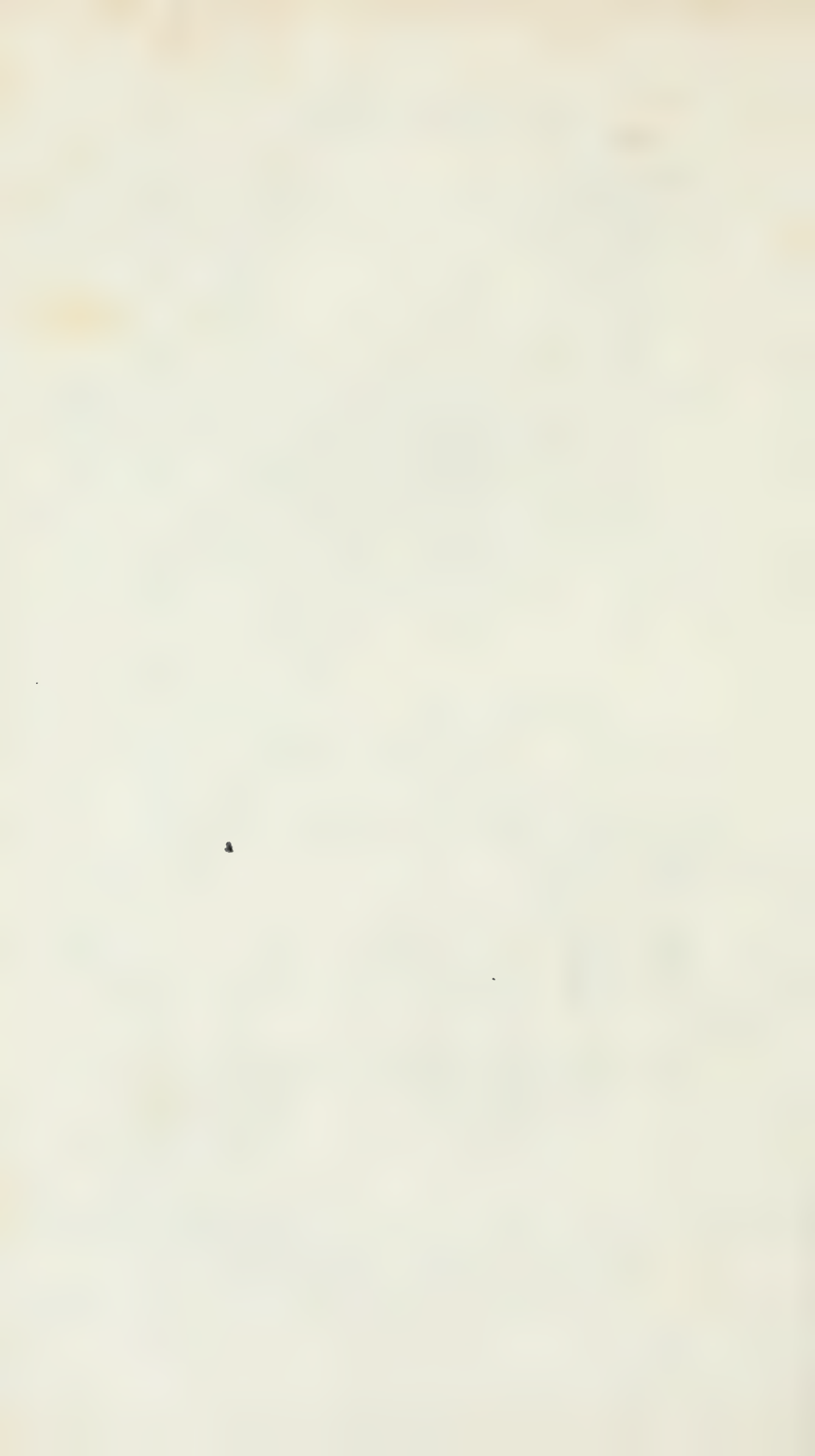
PLATE I.—A. Plan of the Church, of which the lower portion a. represents the Ground Plan, or Floor, with its Pewing; c. c. Side Entrances; d. Western Entrance, Steps, and Platform; e. Vestibule under the Tower; f. Vestry; g. Altar End, or Tribune; h. h. h. h. Staircases to the Galleries, &c.; i. Pulpit; k. Pews:—b. Plan of the Gallery Floor; m. m. Line of Section, in PLATE III.—B. Elevation of the South Side of the Church.

PLATE II.—Elevation of the West End, or principal Front of the Church; with the whole of the Tower.

PLATE III.—A. Elevation of the East End of the Church; B. Section of the East End, through line m. m. in Plan, shewing the Crypt, the Altar-piece, the Pews, Galleries, a Section of one Staircase Turret, and an Elevation of another.



SECTION AT ST. JAMES'S DOOR IN THE TEMPLE.  
 A VIEW OF THE TEMPLE IN THE TEMPLE OF VENUS AND ADONIS.  
 (Engraved by James Goult, Architect, London.)





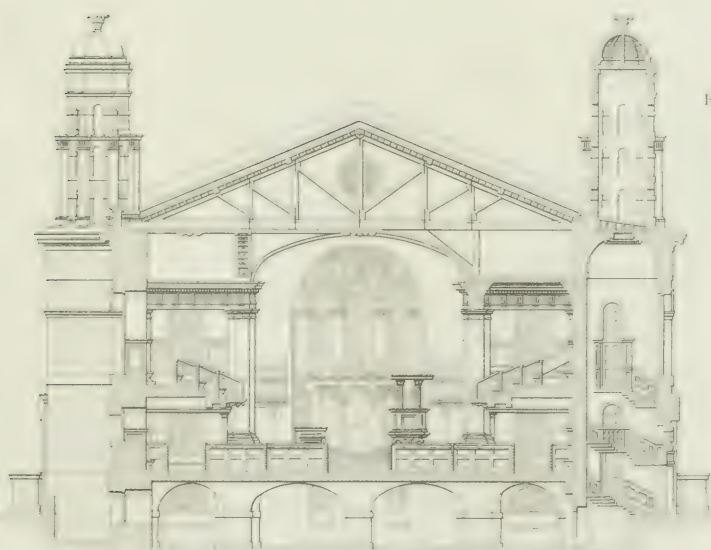
CHURCH OF THE HOLY TRINITY

NEW YORK

DESIGNED BY J. C. SMITH

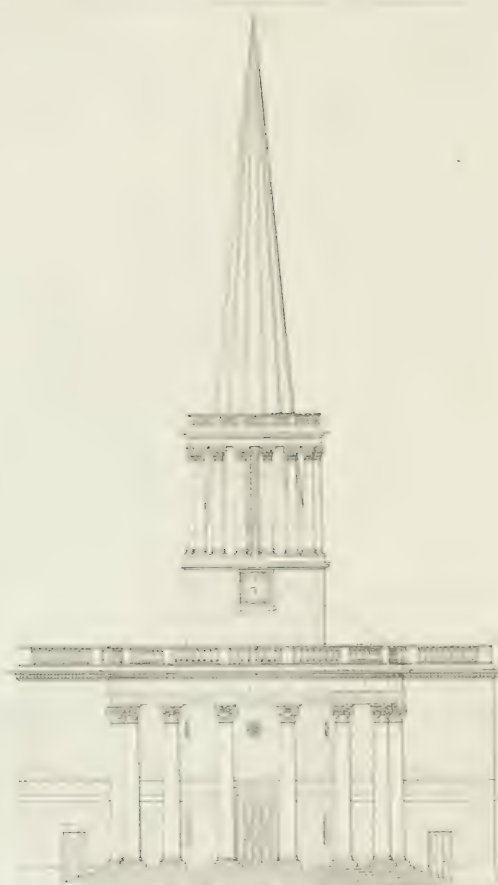




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THE CHURCH OF THE HOLY TRINITY, CHURCH OF THE HOLY TRINITY

Designed and Constructed by the Rev. John H. H. H.

AN ACCOUNT  
OF  
ALL SOULS' CHURCH, LANGHAM PLACE.

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THE edifice represented in the annexed print, as well as its architect, were animadverted on with more severity than justice, and more satire than fair criticism, soon after the completion of the building. Not merely the periodical press and caricaturists, but members of the House of Commons, jointly combined to traduce both the artist and his design. The former may be said to have “laughed to scorn” his revilers; and the latter, being now familiar to the eye, is passed by without either censure or praise. We cannot sufficiently deplore, nor too pointedly reprobate, the conduct of those members of Parliament who, having the “privilege of speech,” exercise it wantonly and injudiciously; who sport with the feelings and professional reputation of architects and other artists, without fully investigating all the facts and features of the works they venture to criticise. The practice is too general, and the effects are too lamentable. The opinions, or rather strictures, of those merciless critics, are disseminated through the reading world more extensively and authoritatively than any other species of literature; whereby prejudice is excited, and an artist is consigned to obloquy or derision, which no talent can counteract, and which few minds can bear up against.

“Ten censure wrong for one who *designs* amiss.”



Considering the Church in Langham Place as one member or portion of a great design, the Regent Street, we shall better estimate its character, than by taking it as a single, insulated edifice. The architect evidently meant it to be so regarded; and its external arrangement was doubtless suggested by the peculiarity of the situation to which it was adapted. Placed immediately in an obtuse angle formed by the Regent Street and Langham Place, it was desirable that it should constitute an appropriate termination to the elegant vista of the former, and at the same time not disfigure the latter by an inharmonious projection. Both these requisites are provided for by the adoption of a circular peripteral portico, almost detached from the body of the edifice, the cella of which is continued to a considerable height above the parapet of the portico and of the church; where it supports a Corinthian peristyle, terminated with an open balustrade, which surrounds a multangular spire. This spire is novel in design, being polygonal, with each side fluted, and is terminated in an acute point. The lower columns are of the modern Ionic order; but the projections and ornaments of the entablature do not accord with the elegant boldness of the capitals.

The interior of the Church, as may be seen by the annexed plan, is nearly square within the walls, but oblong in the portion which claims the attention of the spectator. The galleries are supported by octangular piers, which finish in squares at the base and capital; above these is a series of Corinthian columns, supporting a coved ceiling. The capitals of the columns are similar to those in the Temple of Jupiter Olympius at Athens, and are remarkable for the acute angles of the abaci. Each extremity of the building is divided into three compartments, by coupled columns of the same description: between those at the west end is the organ, and the

corresponding space, at the east wall is occupied by a picture from the pencil of Richard Westall, Esq. R.A., representing Christ crowned with thorns.

The body of this Church is built of brick, with an ashlar of bath stone; whilst the columns and spire are wholly of the latter. The whole was executed by Robert Streater, builder, from the designs of *John Nash*, Esq., at the expense of Government. The contract price was 15,994*l.* Some alterations, with warmers, &c., were made to the Church, at the expense of the parish, amounting to 1,719*l.* 10*s.*

The annexed print shews an elevation of the principal front, with a plan, on which the lower half displays the ground-floor, with the pews, and the upper side marks the gallery story.

AN ACCOUNT  
OF  
WESTMINSTER HALL.

By J. BRITTON, F.S.A. &c.

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As a large and singular edifice,—as a specimen of scientific construction,—as a spacious apartment, illustrative of the customs and fashions of the age when it was designed,—and, lastly, in its historical relations and associations,—the palatial Hall of Westminster is unrivalled in this country, and perhaps in Europe. When the haughty and half-civilised Norman monarch was firmly seated on the English throne, he deemed it expedient to assemble his vassal nobles occasionally around him, and endeavoured to preserve their fidelity and co-operation by a sort of social compact. Then, as at present, the convivial dinner was adopted as a means of promoting political influence, and extending the chain of friendly union. To palaces, monasteries, colleges, and to many corporate buildings, large halls and refectories were attached. Such are the halls of Eltham, Hampton Court, Christ Church, Oxford; also that of the Middle Temple, the Guild-halls of London, Exeter, Norwich, Coventry, &c.: but all these are surpassed in size and importance by the building which is the subject of this notice.

The annexed prints of ground plan, elevation of north front, section through the building, and a view of the interior, will serve to shew the general style and character of this noble edifice. Externally it presents but little of architectural adornment or beauty of design. The two sides are now,

and probably always have been, nearly obscured by contiguous buildings, and the south end is also entirely shut out from view by parts of the House of Commons. The north, or principal front displays a recessed porch, on each side of which is a series of canopied niches, intended for statues: above, in the centre, is a large window, with several perpendicular mullions, and much tracery; on the sides are embattled towers, with two tiers of windows, the lower of which are placed between niches similar to those beneath. The gable over the centre window has foliated crockets at the sides, and is terminated by a turret with canopied niches, and a pinnacle. This, as well as the whole of the front, is modern, but said to be built in strict conformity to ancient examples. The groined porch is surmounted by a quatrefoil parapet, continued laterally to the towers on each side. In the eastern spandril of the doorway is a stone shield, charged with the armorial device of the founder, Richard II. This is supported by three angels, with a chained hart, couchant, under a tree. In the western spandril is placed another shield, with the arms of Edward the Confessor. Devices of the same armorial insignia, are finely sculptured at the extreme ends of the label, or weather moulding to the great central window.\* The exterior roof was formerly covered with lead, for which tiles have been substituted. A lantern turret is placed on the ridge towards the south end, and the southern gable terminates in a turret. The great height and extensive dimensions of this roof contribute much to the grandeur of the building.

But the *interior* of this structure chiefly demands admiration for the display of architectural skill and richness of

\* In Mr. Soane's interesting Architectural Museum, are casts from these, also a very beautiful model of the lantern light to the hall.

carving. An uninterrupted open space, nearly equal to the size of a large cathedral church, is presented in one view; and the roof gratifies the scientific spectator, by the elaborate and artist-like arrangement of its timbers; serving at once the purposes of utility and decoration, and uniting the seemingly opposite qualities of massive solidity and airy lightness. The following judicious description of this roof, by Mr. E. J. Willson, of Lincoln, is so apposite and accurate, that we cannot do better than transfer it to the present place. "The angle of the roof is formed on what country workmen still term *common pitch*; the length of the rafters being about three-fourths of the entire span. The cutting off the girders, or the beams, which, crossing from wall to wall in common roofs, restrain all lateral expansion, was the first circumstance peculiar to this construction. To provide against lateral pressure, we find trusses, or *principals*, as they are technically designated, raised at the distances of about eighteen feet throughout the whole length of the building. These trusses abut against the solid parts of the walls, between the windows, which are strengthened in those parts by arch-buttresses on the outside. Every truss comprehends one large arch, springing from corbels of stone, which project from the walls at twenty-one feet below the base line of the roof, and at nearly the same height from the floor. The ribs forming this arch are framed at its crown into a beam, which connects the rafters in the middle of their length. A smaller arch is turned within this large one, springing from the base line of the roof, and supported by two brackets, or half arches, issuing from the springers of the main arch. By this construction of the trusses, each one acts like an arch; and by placing their springers so far below the top of the walls, a more firm abutment is obtained; subordinate timbers co-operate to transfer the weight and pres-



sure of intermediate parts upon the *principals*; and thus the whole structure reposes in perfect security, after more than four centuries from its first erection \*."

Westminster Hall stands on a part of the site, and may be considered as a relic of an ancient royal palace. The origin of such a structure may be traced back at least as far as the age of Edward the Confessor; for Ingulph of Croyland, and other historians, inform us, that Edward often held his court at Westminster; where he appears to have passed much of his time, to be in the vicinity of his favourite monastic establishment, the church of which he rebuilt; and there he ended his life. His Norman successors continued to inhabit the same spot. Stow says, "It is not to be doubted, but that King William the First, as he was crowned there, so he builded much at this palace, for he found it farre inferiour to the building of princely palaces in

\* "Specimens of Gothic Architecture," by A. Pugin, vol. i. p. 21. Mr. Willson, in this work, suggests, that the roof was "probably supported by two ranges of pillars, no roof of that period being capable of covering so great a breadth in one span. The hall of the episcopal palace at Lincoln was so divided between two rows of stone arches, with columns of Purbeck marble. It was erected in the reign of Richard I. The hall of the ancient royal palace at Eltham in Kent, resembles this at Westminster, but is much smaller. The next age reduced the pitch of their roofs to a much lower angle. The roof of the refectory built by Cardinal Wolsey at Oxford, is the finest specimen of the low pitched roof. That of the hall built by King Henry VIII. at Hampton Court, rises with a steep pitch, but is cut off obtusely: such a form was contrived to gain internal capacity, without extravagant height. The decorations of that roof are more florid than those of any other in the kingdom. The hall of the Middle Temple, raised in the time of Queen Elizabeth, has a lofty roof, in the ancient style, but finished with Roman mouldings. At Lambeth Palace is a hall, with a roof in imitation of that of Westminster, built in the reign of Charles II.; and it is a fine piece of work, though spoiled, like that of the Temple, by incongruous ornaments." "Specimens," vol. i. p. 20.

France\*.” William Rufus, however, is usually regarded as the founder of Westminster Hall, because he is the earliest of our monarchs whose erection of it is distinctly recorded by historical writers. He is supposed to have built it about 1097 †, as Matthew Paris informs us, that at Christmas 1099, William Rufus having returned from Normandy, held his first court in the *new hall* at Westminster; and entering to inspect it with a multitude of military attendants, when some one remarked that the hall was too large; the king replied, that it was not large enough by half, and that it was only intended for a bed-chamber to the palace which he designed to erect ‡. From this circumstance it is inferred by Mr. Hawkins, that William Rufus built this hall to free himself from the inconvenience of having the courts of law held in his palace, as had previously been customary; that he intended to re-edify the whole palace by degrees; and that this apartment was not only to be appropriated for courts of law, but also for holding of parliaments, and for coronation feasts, and other entertainments. “In short, it is to be considered as the great hall of the old palace, rebuilt on a larger scale, and not on the same spot, perhaps, and as a part only of what he intended, rather than as a complete building as it now is §.” Stow refers to Matthew Paris for the assertion that “a diligent searcher might find out the

\* “Survey of London,” edit. 1618, p. 884.

† Idem.

‡ “Eodem anno, id est, Dominicæ Nativitatis M.XCIX. Rex Anglorum Willielmus à Normannia in Angliam rediens, tenuit primò curiam suam apud Westmonasterium in *nova aula*. Quam cùm inspecturus cum multa militia introisset, cùm alii eam dixissent magnam nimis esse, et æquo majorem; dixit Rex eam debitæ magnitudinis dimidiâ parte carere, nec eam esse nisi thalamum ad palatium quod erat facturus.” M. Paris’ “Hist. Angl.” 1640, p. 53.

§ “Antiquities of Westminster,” by J. S. Hawkins, Esq. and T. Smith, p. 81.

foundation of the hall which he had purposed to have build-  
ed, stretching from the river Thames to the common high-  
way \*."

William Rufus's plan of rebuilding the whole palace, is  
supposed by some authors to have been adopted, and partly  
executed by King Stephen, who is mentioned as the founder  
of the Chapel of St. Stephen, now the House of Commons †.

The palace of Westminster, about 1163, was in such a  
state, says Stow, that it " was ready to have fallen down ;"  
and it was that year repaired, with exceeding great celerity  
and speed, by Thomas à Becket, Chancellor of England ‡.  
Some repairs were also executed here in the reign of King  
John ; and works were carried on at Westminster under Henry  
III.§ : but it does not appear that they extended to the Hall,  
which probably underwent no material alteration till the  
time of Richard II. Repeated notices occur of royal feasts  
and splendid entertainments given in this grand apartment  
during the intervening period. On new-year's day, 1236,  
six thousand poor people were feasted in the hall and the  
adjoining apartments of the palace, by command of Henry III.,  
whose banquets here on other occasions are recorded by  
Stow. " In the yeere 1243 Richard, Earle of Cornewall,  
the King's brother, married Cincia, daughter to Beatrice,  
Countesse of Provence, and kept his marriage-feast in the  
great hall at Westminster, with great royalty and company of  
noble men ; insomuch, that there were told (triginta millia)  
30,000 dishes of meates at that dinner||." In 1256

\* Stow's "Survey," ut ante. † Smith's "Westminster," p. 52.

‡ Stow's "Survey," ut ante. § Smith's "Westminster," p. 52.

|| Stow's "Survey," p. 885. "Of all the royal entertainments," says  
Maitland, "that ever were given in this hall, or perhaps in any other, that  
(if a certain monk may be credited) given by the same king, at the nuptials  
of his brother, Richard, Earl of Cornwall, anno 1243, was the most sump-

Henry III. presided in the Court of Exchequer, in Westminster Hall\*.

It may be worthy of notice, that the river Thames so far overflowed its banks in 1236, that "in the great palace of Westminster, men did row with wherries in the midst of the Hall, being forced to ride to their chambers †." A similar inundation occurred in 1242. As late as the year 1791, the interior of the Hall, and the whole of Palace Yard, were again

tuous; for, according to my author, the number of dishes at that feast amounted to above thirty thousand. If we admit the dishes to have been each but a foot in diameter, the present Hall, which is much bigger than that in the time of Henry III., would (exclusive of the company) only contain fifteen thousand and forty-eight of such dishes." "History," &c. vol. ii. p. 1240. Mr. Maitland might have spared himself the trouble of making this calculation, if he had recollected, that it never could have been customary to place all, or even half the number of dishes at a large entertainment, before the guests at the same time.

\* Stow's "Survey," p. 885. This hall was splendidly fitted up for the Coronation of George IV., 19th July, 1821, when very extensive kitchens and out-buildings were raised in Cotton Garden. Some idea of the quantity of provisions, &c. then provided, and extent of the banquet, may be derived from the following statement:—

7442 lbs. of beef, 7133 of veal, 2474 of mutton, 250 of suet, 1730 of bacon, 550 of lard, 912 of butter, 20 quarters of house lamb, 20 legs of house lamb, 5 saddles of lamb, 55 quarters of grass lamb, 160 lamb's sweet-breads, 389 cow-heels, 400 calves' feet, 160 geese, 720 pullets and capons, 1610 chickens, 520 fowls, 8400 eggs, 160 tureens of soup, 160 dishes of fish, 80 of venison, 160 of vegetables, 640 of pastry, 400 of creams and jellies, 160 of shell-fish, and 480 boats of sauce. The Wine provided amounted to 100 dozen of Champagne, 20 of Burgundy, 200 of claret, 50 of hock, 50 of Moselle, 50 of Madeira, and 350 of Port and Sherry. There were likewise 100 gallons of iced punch, and 100 barrels of ale and porter. The number of dinner plates was 6794, of soup plates 1406, and of dessert plates 1499.

† Stow's "Survey," &c. p. 886.



overflowed by the Thames\*. Walsingham, the historian†, mentions a remarkable transaction which happened when Edward II. held a festival in this Hall, at Whitsuntide 1316. While the king, his nobles, and courtiers, were sitting at the banquet, there entered a woman attired like a minstrel, mounted on a great horse, with trappings such as minstrels then used, who rode round about the tables, shewing pastime; and at length came up to the king's table, and laid before him a letter, and, forthwith turning her horse, saluted every one, and departed. The contents of this epistle were to the following effect:

“ Our sovereign Lord the King has not treated with courteous regard those knights who have faithfully served his father and himself with their lives and fortunes, while he has abundantly enriched those who are undeserving.”

The bearer of this bold remonstrance, on being taken into custody, gave up the name of her employer, a certain knight, who, when interrogated, pleaded that he had been actuated by a solicitude for the king's honour. His majesty, though much incensed at the liberty taken by his patriotic monitor, did not think it prudent to punish him.

The palace of Westminster was destroyed, or very much injured by fire, in 1299. It began in the lesser hall, to the south of the present building; but the great hall, it is presumed, remained uninjured‡. About a century afterwards, Richard II. rebuilt, or so far repaired this structure, in the style of the fourteenth century, as to constitute it a new edifice. “ This great Hall,” says Stow, “ was begunne to be repayred in the yeere 1397, by Richard the Second,

\* Dibdin, the celebrated lyric poet and vocalist, commemorates the above event by a well-written song.

† “ Brevis Historia.”

‡ Smith's “ Westminster,” p. 53.



who caused the wals, windowes, and roofé to be taken downe, and new made, with a stately porch, and divers lodgings of a marvailous worke, and with great costs. All which he levied of strangers banished, or flying out of their countries, who obtained license to remaine in this land by the king's charters, which they had purchased with great summes of money: John Botterell being then clarke of the workes. This Hall being finished in the yeere 1399, the same king kept a most royall Christmas there, with dayly justings, and runnings at tilt; whereunto resorted such a number of people, that there was every day spent twenty-eight or twenty-sixe oxen, and three hundred sheepe, beside fowle without number\*."

In the course of these repairs, or rather re-erections, the side walls were raised two feet higher than before, and the present timber roof was constructed. "The original contract" for the work, "was, and perhaps is still, in the custody of the clerk of the pells." "Rymer has printed it in his 'Fœdera,' vol. vii. p. 794, and in it Richard Washbourn and John Swalwe, *i. e.* Swallow, masons, undertake to raise the walls of the great hall two feet higher than they were, with Rye-gate stone and marble, to strengthen it. The whole was to be done according to a model made by the advice of Master Henry Zeneley, and delivered to the said masons by Watkin Waldon, his warden; and for every foot of assize in length they were to have twelve-pence. Henry Zeneley is most probably Henry Yevele, a citizen and mason of London, who, with Stephen Lote, another citizen and mason of London, was employed in the same year in the mason's work for the tomb of Ann, Richard the Second's queen†."

One of the chief purposes for which this Hall was an-

\* "Survey," p. 887.

† "Smith's "Westminster," p. 53.

ciently designed and appropriated, was the holding of parliaments. "It appeareth," says Stow, "that many parliaments have been kept there: for I find noted, that in the yeere 1397, the great Hall at Westminster being out of reparations; and therefore, as it were, new builded by Richard the Second, (as is afore shewed,) the same Richard in the meane time having occasion to hold a parliament, caused (for that purpose) a large house to be builded in the midst of the Palace Court, betwixt the clocke tower and the gate of the old great Hall. This house was very large and long, made of timber, covered with tyle, open on both the sides, and at both the ends, that all men might see and heare what was both sayd and done. The king's archers (in number 4000 Cheshire men) compassed the house about with their bowes bent, and arrowes nocked in their hands, alwaies ready to shoote: they had bouch of court (to wit, meate and drinke,) and great wages of sixpence by the day. .

"The old great Hall being new builded, parliaments were againe there kept as before: namely, one in the yeere 1399, for the deposing of Richard the Second. A great part of this palace at Westminster was once againe burnt in the yeere 1512, the fourth of Henry the Eighth; since the which time it has not been re-edified: onely the great Hall, with the offices neere adjoyning, are kept in good reparations, and serveth, as afore, for feasts at coronations, arraignmentes of great persons charged with treasons, keeping of the courts of justice, &c.\*"

On the western side of this Hall, and communicating with it by seven large doorways, is a series of *Courts*, with numerous convenient apartments, appropriated to the chief law officers of the country. They belong to the courts of

\* "Survey," p. 283.

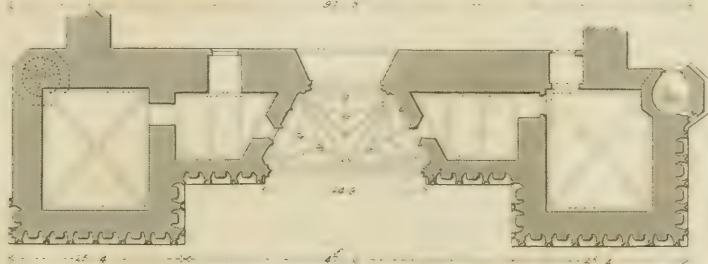
common law and of chancery, and are respectively occupied for trials before the Lord Chancellor, Vice-Chancellor, the Judges, and the Barons of the Exchequer. The whole of these works have recently been completed from the designs of John Soane, Esq.; and, as they have excited much publicity, in consequence of harsh and illiberal strictures by certain members of the legislature, it is proposed to give an account of them, with illustrations, in a subsequent part of this volume.

The three accompanying PLATES will exemplify the general style of the architecture, with the form and construction of Westminster Hall. By the *ground plan* it may be seen, that there are six buttresses remaining on the western side, attached to every alternate pier; and these buttresses, or abutment piers, are now built up in, and incorporated with, the new walls in the modern courts. This is commendable in the architect of those courts, as well calculated to preserve them from future dilapidations. When the old courts were removed, the buttresses, as well as the flank wall of the Hall, were found to have been shamefully and wantonly cut into and mutilated; by which the stability of the Hall was endangered. On the opposite side there appears to be only three of the buttresses left standing: and we cannot but wonder that the building remains secure. Besides two large windows at the extreme ends of the Hall, there are twelve others on each side, at the height of twenty-five feet from the floor. These windows are small, and afford very insufficient light for such a large apartment; whence another series of dormer windows were inserted on each side of the roof at the time of the late coronation. The present floor is supposed to be at least four feet above that of the original level. The facing, or ashlering, of the interior wall, is a work of modern times, and not in harmony









A. Pugin Execut. J. Willis Del.

Scale 1/8"

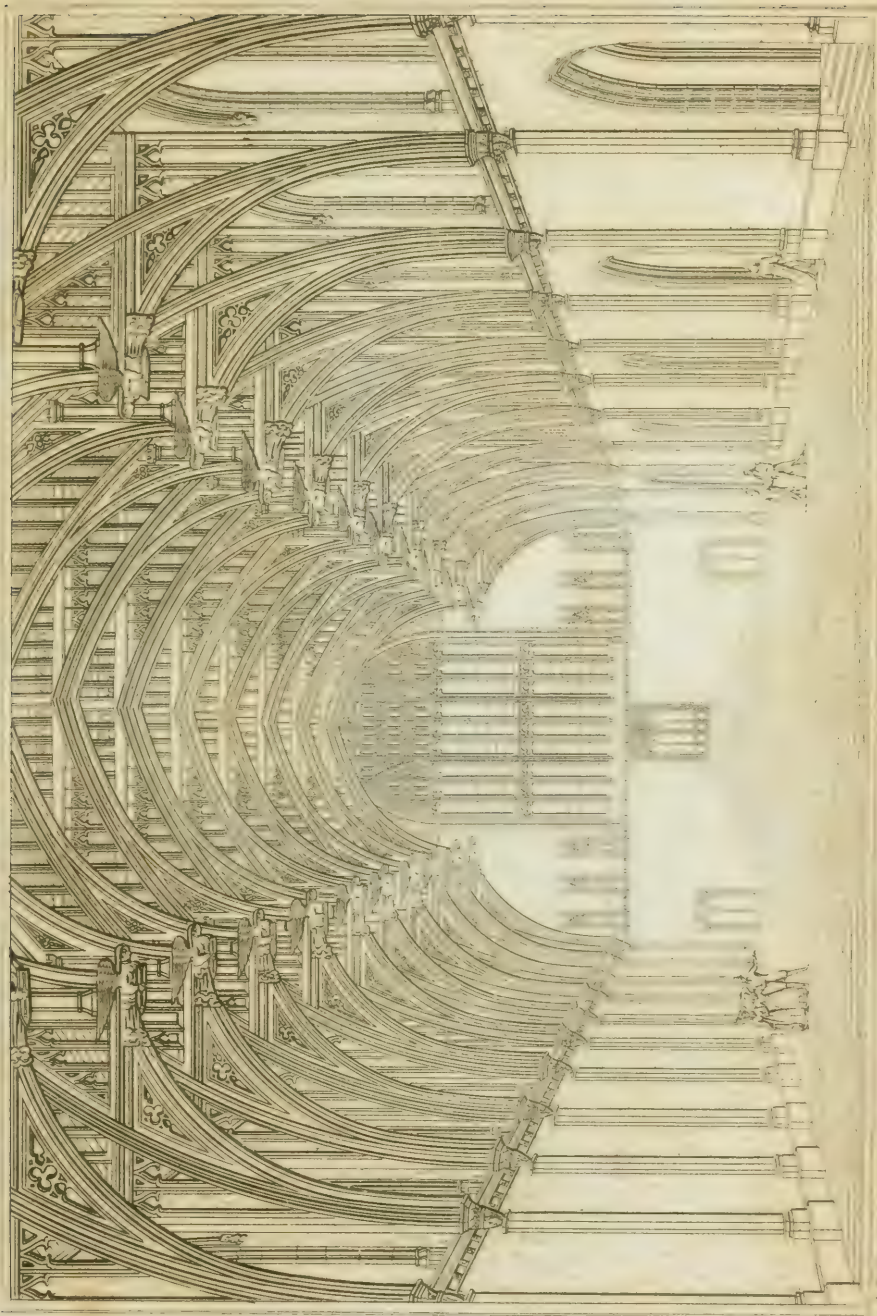
Scale 1/8"

WESTMINSTER HALL.

NORTH FRONT

London Published July 1854 by J. Taylor, High Holborn.





A View of the Choir

of the Cathedral of St. Peter and St. Paul, Rome

Engraved by J. G. Thompson

J. G. Thompson del. & sculp.



with the old parts. It is hoped that all future additions and restorations may be executed with scrupulous attention to ancient examples. The foundation of the walls is said to be eighteen feet beneath the present flooring.

The *transverse section* shews the timber work and construction of the roof, its high pitch, and an elevation of the modern lantern at No. 1, the tracery of which is of cast iron. The form, proportion, and construction of one of the buttresses, with the measurements, are shewn; and at the south end of the Hall, above the string course, are six canopied niches, with statues, as they were supposed to have been when perfect. These, as well as the central doorway, are inserted from conjecture; for this end of the Hall has been so much injured, that very little of its original architectural members can be descried\*. The lateral doorways appear to be in their original places, but the situation and appropriation of that in the centre are doubtful.

In the *Plan*, the east side, at No. 3, shews the side wall, with the series of windows perforating it; whilst No. 2 shews that to the west, with the buttresses. The two towers, with the porch at the north end, are probably parts of King Richard's additions. See Plan and Elevation of them, Plate 2. The various measurements are engraved on the plates.

The third plate represents an interior view of the Hall.

\* Mr. Cottingham, architect, has published three large and elaborate prints of elevation, section, and details of the Hall; and took very laudable pains to ascertain the foundations, the style of the doorways, and various other architectural facts. His valuable delineations afford much useful information.

END OF THE ACCOUNT OF WESTMINSTER HALL.

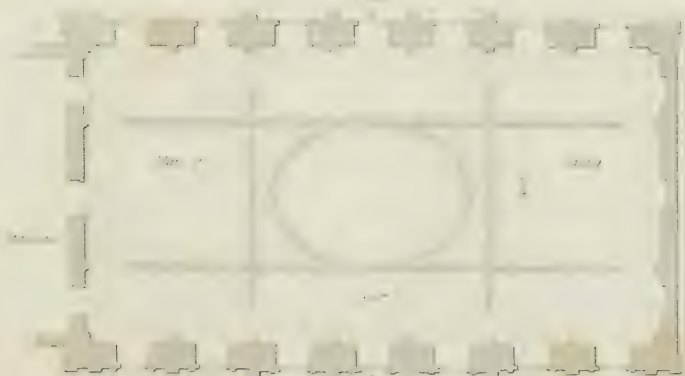
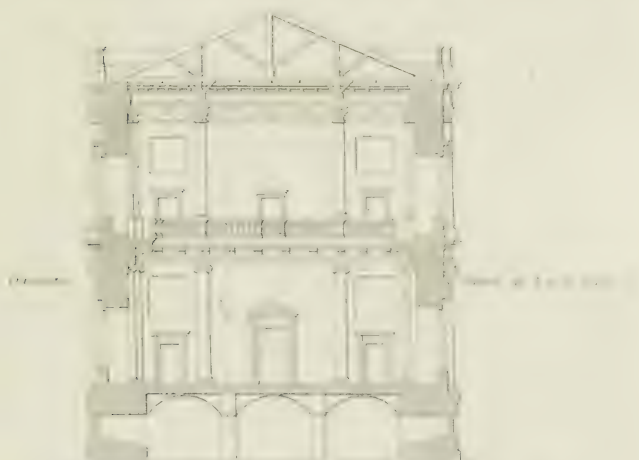
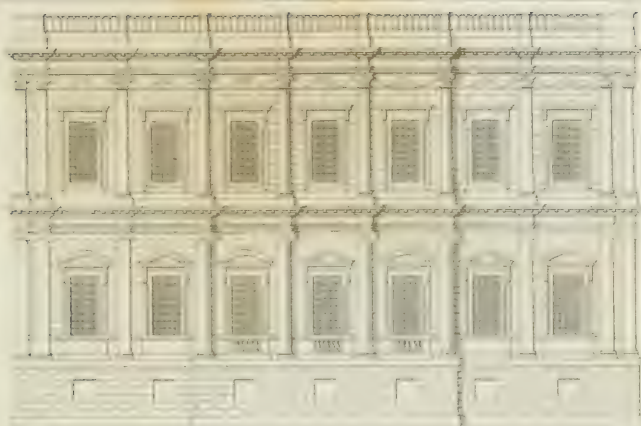


AN ACCOUNT  
OF  
THE BANQUETING HOUSE, AND WHITEHALL PALACE.

By S. TYMMS.

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THE Palace of Whitehall was originally built by Hubert de Burgh, Earl of Kent, "the great, the persecuted justiciary of England in the reign of Henry III.," who in the year 1242 bequeathed it to the House of Black-Friars, in Chancery Lane, Holborn, in whose church he was interred. These friars disposed of this property in the year 1248, to Walter de Grey, Archbishop of York, through whose munificence it became the town residence of the prelates of that see, and thence was called "York House," "York Place," &c. The Royal Palace of Westminster suffered much by fire in the reign of Henry VIII.; and that monarch being partial to York House, found no difficulty in prevailing on Cardinal Wolsey, the last Archbishop of York who resided here, to part with it; and it was consequently sold to the monarch in 1530. Henry no sooner became possessed of it, than he made many alterations and additions; among the last was the Gate-House designed by the celebrated Hans Holbein; a magnificent gallery for the accommodation of the royal family, &c., for the purpose of viewing the tournaments performed in the Tilt Yard; and soon after the monarch ordered a tennis-court, a cockpit, and bowling-greens to be formed, with other conveniences for different kinds of di-



DESIGNED BY J. H. HARRIS

CONSTRUCTION BY J. H. HARRIS

NEW YORK, N. Y.



version. From this period Whitehall became the residence of the sovereigns of England, and, according to Hentzner, "it was a structure truly royal." In 1581 Queen Elizabeth added to it a banqueting house, at the expense of 1,700*l.*, and most superbly ornamented it on occasion of the arrival of the commissioners sent from the Duke of Anjou to propose a marriage with the queen.

In the reign of James I., Whitehall being in a ruinous condition, that monarch determined to rebuild it in a princely manner; and commenced, in 1606, by pulling down "the old rotten, sleight builded banqueting house:" but which, in the following year, was rebuilt "very strong and statelie, being every way larger than the first. There were also many faire lodgings new builded and increased." The new palace, designed by Inigo Jones in his purest manner, was to have consisted of four fronts, each with an entrance between two fine towers: within were to have been a large central court, and five others of smaller extent: between two of the latter, a beautiful circus, with an arcade below, ornamented with caryatides. The length was to have been 1,152 feet, the depth 874 feet. Speaking of this palace, Mr. Gwynne remarks, in his "London and Westminster Improved:"—"Some people have affected to find fault with parts of this truly grand design; it is said to be an imitation of Palladio, not without a mixture of the gothic in its turrets. If to imitate Palladio be a fault, it must also be a fault to imitate the ancients, which Palladio honestly confesses he did; and why Inigo Jones, who had undoubtedly studied the ancients, should be denied the same liberty, cannot be very easily accounted for. As to the turrets of the palace, it seems to be equally difficult to prove they are gothic, as they are entirely composed of the Roman architecture." However, with all its presumed faults, it is to be wished that it had been

erected without alteration; as it would then have stood a memorial of the taste, genius, and capacity of that great architect.\*

Only the banqueting-house was, however, erected; an edifice sufficient to cause us to regret the incompletion of the whole design. This was commenced in 1619, and was executed in two years by Nicholas Stone, master-mason to the king, at the cost of 17,000*l*. The architect received for his share of the trouble 8*s*. 4*d*. per diem, and 46*l*. per annum for house-rent, a clerk, and for other incidental expenses! The banqueting-house is a regular and majestic building of three stories, externally. The lowest is rusticated, with seven small square blank windows, and, by its solidity, forms a substantial base for the beautiful superstructure. The second and principal story is adorned in the centre by four Ionic columns, and on each flank by two pilasters, with proper entablature and base; and the angles are ornamented with antæ: between the columns and pilasters is a row of windows, with semicircular and angular pediments resting on consoles. The

\* "There are few nobler thoughts in the remains of antiquity," says Sir William Chambers, "than Inigo Jones's *Persian Court* of Whitehall Palace, the effect of which, if properly executed, would have been surprising and great in the highest degree." This court, remarks Mr. Gwilt, "was proposed to be a circle, whose diameter was to be 210 feet; bounded on the ground story by an open arcade, the piers between the arches of which were decorated by Persians on plinths, carrying an appropriate entablature. The upper story, which extended over the void created by the arcade below, was ornamented between the windows with caryatides, with capitals on their heads of the Corinthian order, carrying an entablature of that order, the whole surmounted by a balustrade. An architect may be permitted to regret the hypocritical and puritanical vagaries of those days that led to a frustration of the design of building a palace here; which would have thrown all the present palaces of Europe into the back ground." "*Treatise on Civil Architecture*," p. 251.



entablature serves as pedestals to the Corinthian columns and pilasters of the third story; column being placed over column, and pilaster over pilaster. From the capitals were carried sculptured festoons, meeting in the centre with masks and other ornaments: the windows of this story have square cornices, resting on consoles. This story is also crowned with its proper entablature, on which is raised the balustrade with attic pedestals between, which crown the work. The roof is covered with lead.

Every thing in this building is so finely proportioned, and well executed, that Monsieur d'Azout, the famous French architect who was in England about 1685, pronounced it "the most finished of the modern buildings on this side the Alps." The projection of the columns from the wall has a fine effect in the entablature, which being brought forward in the same proportion, gives that pleasing diversity of light and shade so essential to fine architecture. At present, it is to be regretted that this invaluable pile is fast mouldering to dust, the festoons in the third story are entirely destroyed, and the pediments and cornices of the windows are in a most dilapidated state.

The interior chiefly consists of one oblong room, the proportions of which, with its style of design, are shewn in the annexed print. In the reign of Charles the First it was decorated with very rich hangings, containing part of the History of the Acts of the Apostles, from the cartoons of Raphael. After Charles's execution these hangings shared the fate of his other royal collection of pictures, and were purchased by Don Alonso de Cardanas, the Spanish Ambassador, and sent by him to the Marquis del Carpio, in Spain. Within these few years they were purchased by an English gentleman from the Duke of Alva; and in February, 1825, were publicly exhibited at the Egyptian Hall, Piccadilly.

The cieling, painted on canvass by Sir Peter Paul Rubens, (assisted by his scholar, Jordaens,) at the command of Charles I., is esteemed one of the finest cielings in the world. It represents the Apotheosis of James I., in the rich and brilliant style which distinguishes Rubens's best pictures. It forms nine compartments; one in the middle represents our pacific monarch on his earthly throne, turning with horror from Mars, and other discordant deities, and as if it were giving himself up to the amiable goddess, Peace, his deity, — to her attendants, Commerce, and the fine arts. For this picture the artist received the sum of 3,000*l*. Giovanni Batista Cipriani was employed by government, at an expense of 2,000 guineas, to clean and repair it; which he completed with great success in 1778. On the 21st of May, 1693, there was a “great auction of pictures in the banqueting-house, Whitehall. They had been my Lord Meeford's, then Ambassador from King James at Rome, and engaged to his creditors here.” The philosophic Evelyn notices the purchase of “the Boys,” by Murillo, for eighty guineas, by Lord Godolphin, with the observation that it was “deare enough.” In this room it was usual to give audience to ambassadors, represent masques, create peers, &c. &c., till the destruction of Whitehall Palace by fire in 1698,\* soon after which it was converted into a Chapel Royal. It is capable of containing a very large congregation, is provided with seats for the accommodation of the footguards; and also pews for the commander-in-chief, the military staff, and officers on duty.

In this place have been deposited several eagles and other

\* During this fire the banqueting-house was so particularly the object of the king's care, that he sent messenger after messenger from Kensington for its preservation, and it was saved with great difficulty.

trophies gained by the valour of our troops from the inveterate foes of Britain. They were deposited here on the 18th of May, 1811, and on the 18th of January, 1816. The eagles are composed of a small flag, a staff upon which it is borne, and the figure of an eagle, which surmounts the whole. The staff is painted blue, and is ten feet in length; the height of the eagle about six inches. The colours are of silk, three feet and a half in width and depth, divided into three compartments, — blue, white, and red; some of them are decorated with wreaths embroidered in gold, and inscriptions also embroidered in the same manner.

The accompanying plate displays an elevation of the western, or street front of the building, A; a section looking south, B; and a plan of the room, C. It is shewn in the section that there is a gallery at the end of the room, which extends round the other sides, between the two tiers of windows. Two orders of columns, pilasters, &c., extend round the interior walls, corresponding with the style of the exterior.

AN ACCOUNT  
OF  
THE MANSION HOUSE,  
THE OFFICIAL DWELLING OF THE LORD MAYOR OF LONDON.  
BY J. M. MOFFATT.

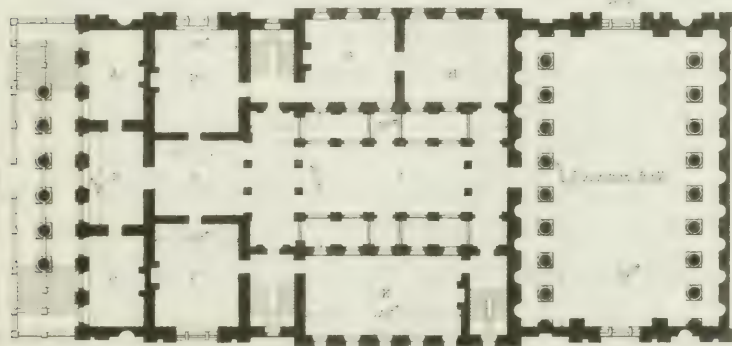
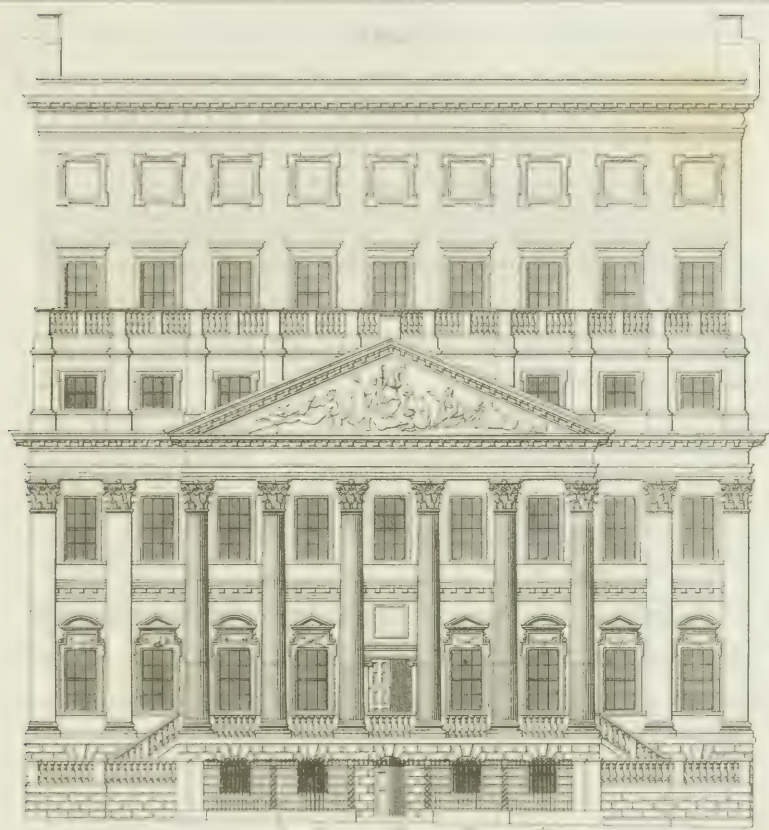
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DISTINGUISHED and preeminent as the city of London is, and has been for centuries, — invested with singular prerogatives and powers as is its civil lord, or magistrate, — it is surprising that, until the reign of George the Second, he was not provided with an exclusive and appropriate habitation. Previously he had been accommodated at one of the city halls, and was subject to numerous inconveniences, both personally and officially. It was therefore resolved, in 1734, by a court of common council, that the sum of 18,000*l.*, arising from fines paid by gentlemen who had declined serving the office of sheriff, “ should be applied towards building a Mansion-house for the Lord Mayor;” and that the sum in question should, in the mean time, “ be vested in the three per cent annuities, and the growing interest thereon added to the capital every year.” A committee was appointed for the purpose of conducting the business, consisting of the lord mayor, six aldermen, and twelve common council men, and many architectural designs were offered for their choice. A humorous story is told by the editor of *Ralph*,\* relative to the deliberations of these arbiters of taste : —

“ When it was resolved in common council to build a

\* “ *Critical Review of the Public Buildings of London*,” 1781, p. 36.





# THE MADISON HOTEL

111 Broadway, New York City

Architect: J. C. Smith





mansion-house for the lord mayor, Lord Burlington, zealous in the cause of the arts, sent down an original design of Palladio, worthy of its author, for their approbation and adoption. The first question in court, was not whether this plan was proper, but whether this same Palladio was a freeman of the city or no? On this great debates ensued, and it is hard to say how it might have gone, had not a worthy deputy risen up and observed gravely, that it was of little consequence to discuss the point, when it was notorious that Palladio was a papist, and incapable of course. Lord Burlington's proposal was then rejected *nem. con.*, and the plan of a freeman and a protestant adopted in its room. The man pitched upon, who afterwards carried his plan into execution, was originally a shipwright; and, to do him justice, he appears never to have lost sight of his first profession. The front of his mansion-house has all the resemblance possible to a deep-laden Indiaman, with her stern galleries and gingerbread work. The stairs and passages within are all ladders and gangways, and the superstructure at top answers pretty accurately to the idea we usually form of Noah's ark."

The architect whose design was adopted was George Dance, Esq., under whose direction the work was commenced; and the "chief corner-stone" of this edifice, as it is termed in the inscription engraved on it, was laid, with much ceremony, October 25th, 1739, in the presence of the civic committee. The spot on which the Mansion-house stands, at the east end of the Poultry, had been the site of the *Stocks Market*,\* in the parish of St. Mary Woolchurch,

\* This public emporium was formerly one of the principal city markets; but about the beginning of the last century it was chiefly occupied for the sale of fruit, roots, and herbs, and especially the latter. At the north side

now united with that of St. Mary Woolnoth. Motives of convenience seem to have preponderated in the choice of this situation, as being in the centre of the city, and near the principal establishments connected with commerce. In digging the ground for the foundation of the intended structure, it was found to be full of springs, the opening of which endangered the neighbouring church of St. Stephen, Walbrook. Owing to this state of the soil, it was deemed necessary to erect the edifice on piles, a vast number of which were driven close together, to secure the stability of the work. Some delay was caused by this circumstance, and the edifice was not finished till the year 1753, Sir Crispe Gascoign being the first Lord Mayor who made it his official residence.

The walls of the Mansion-house are constructed of Portland stone, and the whole edifice has a solid and massive, but sombre and ungraceful appearance. In front is a spacious portico of six Corinthian columns, rising from a rustic basement, and supporting a pediment, the tympanum of which is filled with figures sculptured in high relief, designed and executed by Sir Robert Taylor. This was intended as an allegorical representation of "The Dignity and Opulence of the City of London." In the centre is a female figure, with the insignia of the goddess Cybele, repre-

was a small conduit, on which Sir Robert Viner (Lord Mayor in 1675) erected an equestrian statue, called King Charles the Second; but this figure was originally intended for John Sobieski, King of Poland. It being accidentally left on the sculptor's hands, was altered to represent the English monarch; but the Turk placed beneath the horse's feet, retained his characteristic turban, though his designation was altered to that of Oliver Cromwell. In this state the statues remained till the conduit was taken down, previous to the removal of the market to the site of Fleet Ditch, which made way for the erection of the Mansion-house.

sending the genius of the city, holding a wand in her right hand, and resting the other on the city arms. She wears a turreted crown, and tramples on the figure of Envy or Faction. On one side is a Cupid, holding a cap of liberty affixed to a staff; near this reclines a river god, denoting the river Thames, with an anchor near him, emblematical of Commerce, which, with its concomitant, Riches, is farther typified by the figure of Plenty, with two naked boys, and bales and hogsheads to represent mercantile stores.

A lofty double flight of steps, guarded by balustrades, leads from the basement to the platform of the portico, under the centre of which is the principal entrance. The cornice of the pediment is continued along the whole front, with Corinthian pilasters to correspond with the columns. Within the portico are two tiers of windows, and over it is an attic story, with windows crowned by a balustrade. The east and west sides of this structure present no remarkable features, except very large and lofty Venetian windows, placed between coupled pilasters. Above the roof, near the front, is a heavy extraneous pile, extending the whole breadth of the building, from east to west. A similar attic to the south, over the Egyptian Hall, was taken down some years since.

The arrangement of the interior, and the means adopted by the architect to facilitate the distribution of light in the different apartments, are creditable to his professional skill and judgment. In the basement story are the kitchen and other domestic offices, and also ranges of piers and arches, on which the superstructure is supported. The front entrance leads to a spacious *Saloon*, ornamented with Corinthian pillars, painted to resemble marble. The wainscoting has its panels decorated with carvings of instruments of war. Light is admitted into this room by a large dome, and two small ones. To the south of the Saloon is the *Egyptian*

*Hall*, for the appellation of which we are unable to account, as it displays no vestige of Egyptian architecture or decoration. The cieling is arched, and arranged in parallel compartments, each having a rosette in the centre. It springs from a bold cornice, which is supported by eight Corinthian columns on each side, and two half columns at the ends. Between the latter are semicircular-headed windows, over the Venetian windows mentioned in the description of the exterior. This apartment, which extends the whole breadth of the building, is designed as a sort of festive dining-room, and is sometimes splendidly fitted up and decorated for civic banquets.

Few of our metropolitan edifices have been subjected to severer criticism than the Mansion House. So general a censure, indeed, has pervaded the remarks of connoisseurs on its architectural style and character, as to shew that its faults must be striking, since they have attracted so much animadversion.

The confined situation of the building heightens the disagreeable impression which it leaves on the mind of the observer. There is no spot in the vicinity whence a tolerable view of it can be obtained, except from the street near the south-west angle of the Bank. If, however, some of the defects of the edifice become less obvious, no new beauties are disclosed, on looking at it from a station where the eye can take in the whole front at one view. The portico still appears disproportionately large; the windows inconveniently small; and the strange building on the roof, which is concealed in a near approach, becomes visible at a short distance, in all its ungraceful absurdity. The entablature of the portico, continued round the sides, offends the eye by the projection of its cornice, rendered doubly disagreeable by the breaks occasioned by the great height of the semicircular-headed



windows, which light the Egyptian Hall. Here, too, the oblong, ark-like building on the top, obtrudes its unpleasant effect on the spectator.

The architect, it will be admitted, had difficulties to encounter in designing this edifice for its novel purposes and peculiarity of situation ; but the expedients to which he has had recourse, display no extraordinary acquaintance with the resources of his art. He neither followed classical models, the grace and elegance of which might have atoned for the want of novelty, nor has he obtained any adequate advantage by deviating from them ; the edifice which he has raised having been generally reprobated as discreditable to the taste of the artist and his employers. It is given in this work, not as an example of architectural beauty, but as the public mansion of the Lord Mayor, for his official residence.

The accompanying engraving displays an elevation of the north, or chief front, and a plan representing the arrangement of the apartments on the principal floor. The following are the references to the letters. A, the Justice Room ; B, the Entrance Hall ; C, the Lord Mayor's Private Room ; D, the Strong Room ; E and I, the Saloon ; G and H, State Drawing Rooms ; and K, the Dining Room.

AN ACCOUNT  
OF THE  
COUNTY FIRE OFFICE, &c., REGENT STREET.

By J. BRITTON, F.S.A., &c.

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AMONG the numerous architectural adornments of the Regent's Street, which owes its origin and rapid execution to the invention and energies of Mr. Nash, the edifice here illustrated is not only a prominent, but an interesting feature. It is erected on rising ground, and stands immediately opposed to the north front of Carlton Palace; thus forming an apparent termination to a street. This peculiarity of site arose from the obstacles Mr. Nash experienced in laying out the street. Instead of disposing this great thoroughfare in a gently curved line, from Carlton Palace to Portland Place, it was necessary to make almost a direct angle at the point where the present building is raised. To avoid other angles in the course of the street, the architect designed the Quadrant, consisting of two rows of shops, with bold, projecting colonnades. This is a novelty in the street architecture of England, if not in Europe, and certainly presents to the passing stranger some very picturesque and pleasing effects; but in the dark and dull weather which too commonly characterises our climate, it is presumed that the shops and mezanine floor must be inconveniently gloomy.

The principal front of the County Fire Office, delineated in the annexed print, is said by Mr. Gwilt\* to be "an

\* See Chambers's "Treatise on Civil Architecture," by Gwilt, pp. 234 and 371. "The loss of Jones's building," says Mr. Gwilt, "is much to be

indifferent copy" of the water front of Old Somerset House, by Inigo Jones. It certainly bears some resemblance to the building alluded to : but we do not suppose that the architect of the fire office intended to make it a copy of his eminent predecessor's design ; for, if he had, the task would have been exceedingly easy. He wanted greater elevation, a bold parapet, and other parts not to be found in the older edifice ; and therefore, although he adopted the general forms and arrangement of Jones's façade, he deemed it necessary to vary from that precedent. The exterior design, as in all architectural excellence, is subservient to interior requisites and convenience : for it should always be remembered that houses are built to live in, not merely to be looked at. Amateur critics generally pronounce opinions on exterior forms only. These should always be well considered by the skilful architect ; but he should direct his best efforts to interior comforts, conveniences, and beauties. The system of copying, or even imitating, any one ancient building, cannot be too much reprobated. It manifests want of genius, want of judgment, want of taste : and architecture can never improve, nor the modern professor ever obtain the name of an artist, who condescends to be a mere copyist.

The south, or chief front of the fire office, consists of three divisions, or members, in height : a rustic basement ; a central portion of two stories, faced with a series of six Corinthian columns, and two pilasters ; and crowned with a bold entablature and balustraded parapet. The centre of this is adorned with a statue of Britannia, standing, having a couchant lion at her feet. Behind this sculpture is a sort

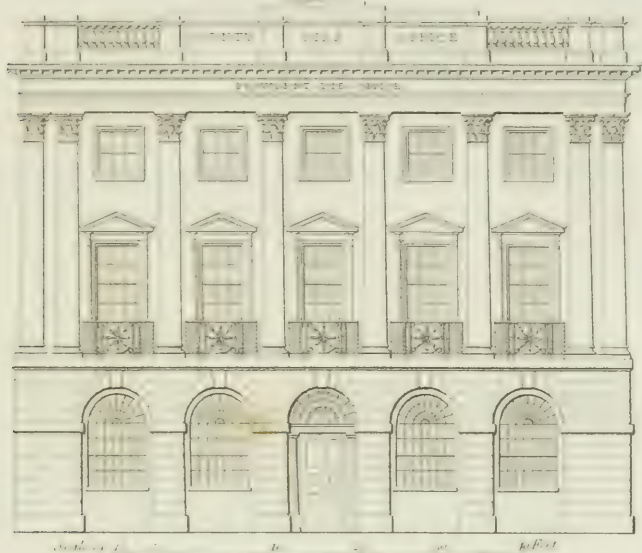
regretted. It was not only, perhaps, the most elegant of the works of Inigo Jones, but contained fewer *abuses* than most of his other buildings. An elevation of part of it is given at page 234."

of watch-tower, or observatory, which commands a grand and highly interesting panoramic view of the Metropolis and its environs. The eastern and western returns, as well as the northern front of the building, form a continuation of the same design, but without columns and entablature. The lower walls of the edifice consist of large blocks of Portland stone; whilst the superstructure is built with brick, and cased with Roman cement. The proportions and ornaments of the columns and entablature are copied from the portico of the Pantheon at Rome.

The two accompanying plans shew the arrangement and disposition of the principal floors; and also the inconvenient shape of the ground to which the architect had to adapt his design. To provide protection and security for the valuable deeds, papers, and books entrusted to the Society, the apartments have all been constructed fire proof. Different methods have been used for this purpose, according to the size of the respective rooms. In the larger offices, trussed iron beams are laid across, between which brick arches, nearly flat, are projected. The sash frames, &c., are of iron, drawn in the manner of wire-making, and the principal doors are made incombustible. The warming and ventilation of the chief offices are entitled to the attention of all architects who study economy. The apparatus is very simple, the consumption of fuel very small, but the heat is effective and certain. After trying some experiments, the Managing Director, Mr. Barber Beaumont, has succeeded in forming a sort of furnace, which not only keeps up a constant combustion of coal, but concentrates and appropriates all the caloric to its destined place and office. One advantage of this process is, that the smoke is consumed as in the gas lamps.

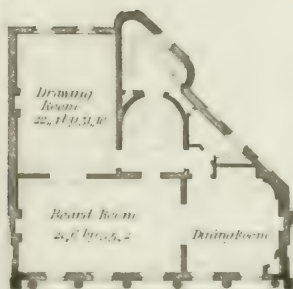
Mr. Robert Abraham was the professional architect

PLANS OF THE NEW BUILDING



GROUND FLOOR

PRINCIPAL FLOOR







employed in the building, and has manifested both skill and zeal in the progress of the work. To the active and intelligent exertions of the Managing Director, the Provident Life Insurance Office owes its origin and stability. It was founded in 1806, and the fire office department was added to it in 1807. The present premises were erected in 1819.

The characteristic features and regulations of these joint offices may be known by application at the house.

END OF THE ACCOUNT OF THE COUNTY FIRE OFFICE, &c.

AN ACCOUNT  
OF THE  
UNIVERSITY CLUB HOUSE, SUFFOLK STREET.

By JOHN BRITTON, F.S.A.

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“ Our modern celebrated Clubs are founded upon eating and drinking, which are points in which most men agree, and in which the learned and illiterate, the dull and the airy, the philosopher and the buffoon, can all of them bear a part.”

SUCH are the remarks of Addison in the 9th paper of the Spectator, in which magazine of literature are several essays on the clubs of that age. From the earliest stages of civilised society, when literature, art, and science were scarcely known, to the present time, when they are either studied, or practised by persons in almost every rank of life, the principle of human association has been cherished, and has been manifested in numerous and various ways. Whether political or civil,—religious or scientific,—whatever may be the ostensible title or object, it is found that the social compact is more firm and secure, when linked together by the soft and pleasing charms of eating and drinking. Hence friendships are formed and prolonged, and hence corporations act in concert and zeal.

The clubs and club-houses of modern London are very unlike those of either Shakspeare's, Addison's, or Johnson's times; and we cannot fancy much similarity between them and the *Symposia* of the Greeks, the *Roman Club* noticed by Lypsius, or the *Convivales* of Ben Jonson. The confrater-

nity of *Freemasons* may be regarded as the oldest in duration, the most permanent, the most united, and the most comprehensive. This combines the friendly, the social, the moral, the charitable, and the convivial; its principles are unexceptionally beneficent, and its ramifications and influences may be said to be co-extensive with civilised society.

The University Club is of recent formation, and, as its name imports, emanates from, and is supported by gentlemen who belong to, or have been educated at the Two Universities. Some of these, who were chiefly Members of the House of Commons, formed the plan of the Club, in imitation of the United Service, the Alfred, the Travellers, and other similar clubs. The object of these associations is to possess an establishment, with all domestic necessities, whereby the members are provided with breakfasts, dinners, &c., at the cost price of the respective articles. The wines are also laid in of the best qualities, and in large quantities, and are furnished to the members at the original prices. Hence the accommodation and advantages they afford to single gentlemen, and to those who occasionally visit the Metropolis, are very considerable, and admission is consequently eagerly sought for. The number of this Club is limited to 1000 members; *i. e.* 500 from each of the English Universities. The great Officers of State, Judges, and Bishops, who are members of either University, are also admitted, in addition to the above number. The Society have very handsomely admitted Mr. J. P. Gandy a member, in compliment for the skill and zeal he manifested in his professional capacity. The Club is full, and many candidates are now on the list. The whole is managed by a committee of twenty-seven, six of whom go out annually by rotation, and six others are elected in their place. A respectable and

confidential gentleman is appointed Secretary, to reside in the house.

To provide for the original building and fitting up of the premises, the members subscribed ten guineas as an admission fee; but this being found inadequate, the fee was raised to fifteen, and is now twenty guineas. An annual subscription of six guineas is likewise paid by each member. The sum thus provided is appropriated to pay the amount of building the premises, about 16,800*l.*; furniture and fittings up, about 5,500*l.*; Architects, and Clerk of the Works, 1,100*l.*; and other incidentals, amounting in the whole to 26,500*l.* The annual ground-rent of the house, covering an area of one hundred and six, by fifty-three feet, is charged the enormous sum of 400*l.*; and the architects were required to leave an open court, twenty-four by twelve feet, at the back of the house, for the accommodation of lighting other premises. Thus cramped for space, but taxed with extravagant ground-charge, we cannot be surprised if the architects were greatly inconvenienced in designing their staircases, passages, and subordinate rooms. All the luxuries and even comforts of interior arrangement and display, must be rendered subservient to the principal rooms; and in the design now under notice, we see that, excepting the coffee-room and saloon, the hall, staircase, corridor, bar, &c., are all comparatively small, and inadequate to the style and character of such a building. That the architects have judiciously adapted their plan to the ground allotted them, and have designed the exterior and interior in a tasteful and scientific style, must be allowed by every person who gives himself the trouble to examine the whole with an impartial eye.

The exterior may be regarded as a studio, or design



in which the forms and proportions of the triple Temple at Athens are adapted, and applied to novel situations. At the principal front, in Suffolk Street, is a small portico or porch, screening the entrance. It is formed of two fluted Doric columns, with two plain antæ at each extremity, and end walls, supporting a regular entablature and balustraded parapet. The principal or ground story is rusticated on the outside, beneath which the wall has stone ashlering, and above it is cased with Roman cement. In the elevation, towards Charing Cross, is an imitation of the portico of a Grecian Temple of four Ionic columns, with entablature and pediment; but this is placed in front of the upper story.

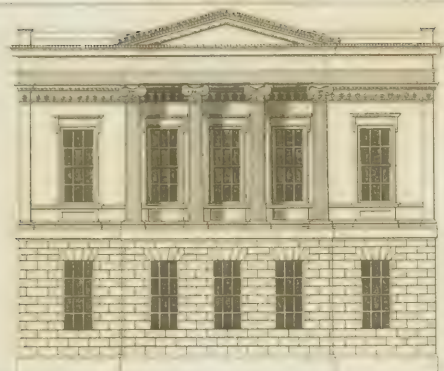
Internally we perceive much to please the eye, and gratify the judgment. The entrance-hall and staircase may be said to form one room, being separated only by an open screen of two handsome Scagliola columns, and two square pilaster piers. A flight of steps commences at the base, and between the columns; and, after rising twelve steps, diverges to the right and left to a landing, which communicates to the saloon and reading-rooms. The staircase is open to the height of the two stories, and is lighted from the ceiling by twenty-five large square panes of glass, ground and coloured, inserted in so many coffers. A series of casts, from the frieze of the Parthenon, ornament the walls of the staircase; at the bottom are two Scagliola columnar candelabra supporting lights, and the rails are bronzed and gilt. The coffee-room, fifty by twenty-eight feet, and sixteen high, is a very handsome apartment, having six yellow Scagliola columns, with white marble bases and capitals, is lighted by eight windows, has two fire-places, a large mirror at one end, and is furnished with numerous small tables and chairs. The draperies of this room, as

well as of the saloon above, are rich, but simple and chaste in colour and forms. The other apartments of this floor, are a dining-room, committee-room, and two closets, called a bar, and glass-room. The basement floor consists of a kitchen, servants' rooms, &c., whilst the first floor is occupied by a saloon, the same extent as the coffee-room, but loftier; two reading-rooms, or libraries, an anti-room over the hall, and a corridor of communication. This floor is furnished in a handsome style; the colouring is neat and pleasing, and all the architectural details are in harmony with the general design. Large mirrors are placed at each end of the saloon, and two sides of it are hung with ample draperies. Five dressing-rooms are provided for the members; and there are also seventeen rooms for the servants, on the second and third floors.

This building, executed from the designs of William Wilkins and J. P. Gandy, Esqs., architects, was commenced in 1822, and opened on the 13th of February, 1826, when a splendid gala-party assembled here, amounting to about 5,000 persons.

The accompanying print displays elevations of the two fronts, and a plan of the ground floor.

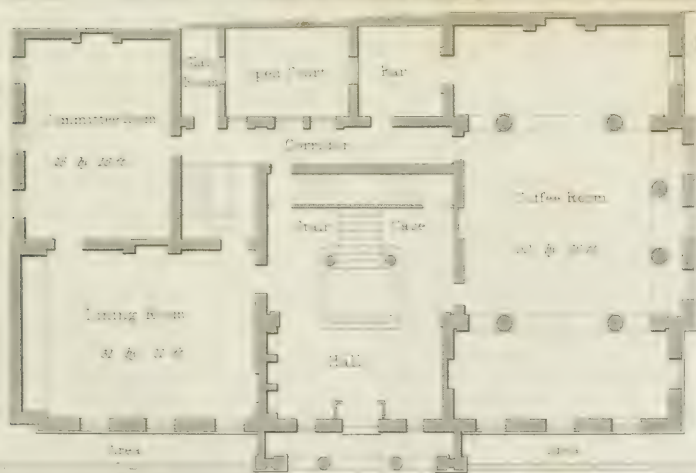
# EDIFICE OF LONDON



A



B



Hansted del

UNIVERSITY OF LONDON

EDIFICE OF LONDON

A & B ELEVATIONS AND FLOOR PLAN

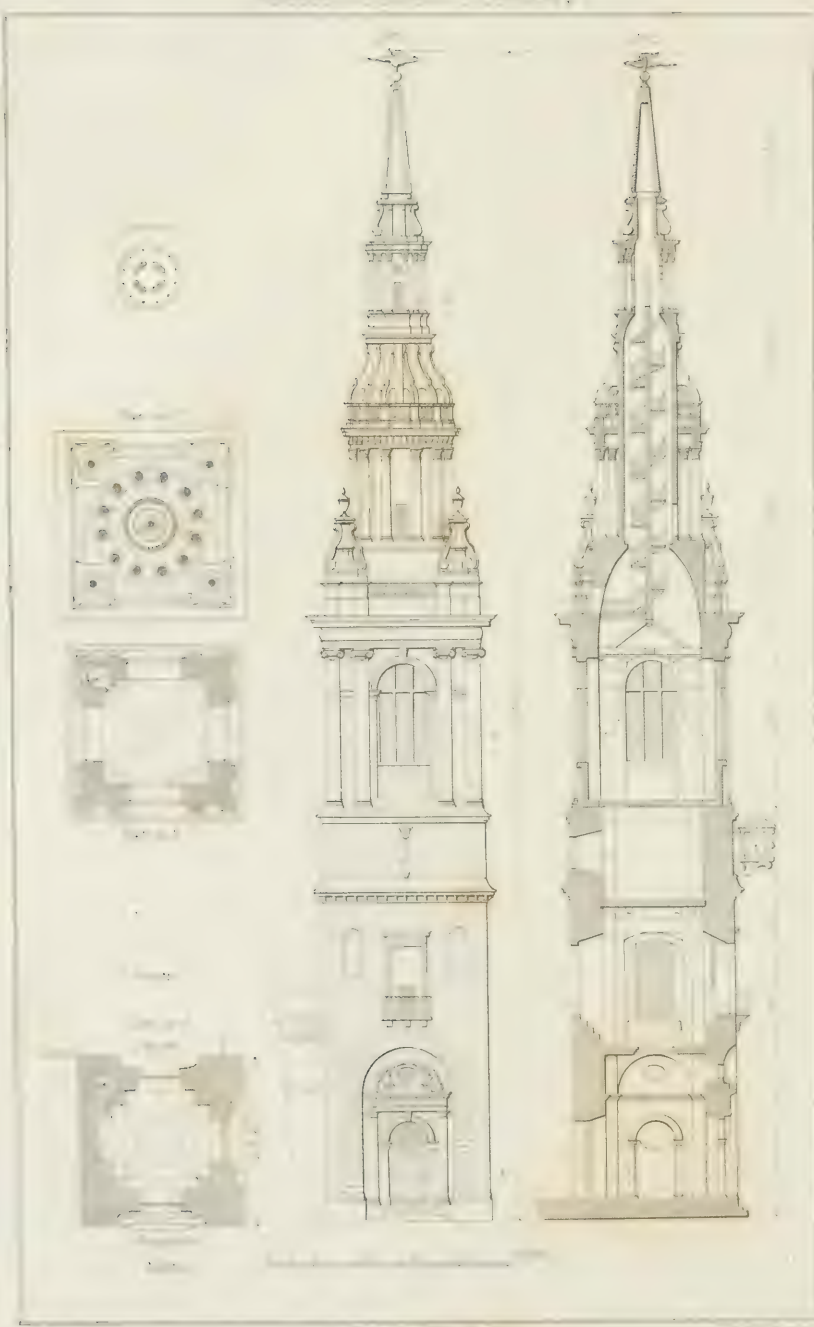
London: Published by the University of London Press, 1874.

1874









THE TOWER OF THE CHURCH  
 OF ST. MARY, LONDON.  
 (See page 100.)

AN ACCOUNT  
OF  
THE CHURCH OF ST. MARY-LE-BOW, CHEAPSIDE.

By H. A——.

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THE Church of St. Mary-le-Bow is dedicated to the Virgin, and has been supposed to derive its cognomen from the arches of its ancient crypt. Malcolm, however, (in “*Londonium Redivivum*,” vol. ii. p. 150,) suggests it as more probable that the appellation was given from the *bows*, or arches, which are said to have ornamented the ancient steeple, in the manner of that of the present Church of St. Dunstan’s-in-the-East.

An ancient church stood nearly on the same ground as the present edifice, one corner of which was occupied by a tower, or steeple; the whole, according to Sir Christopher Wren,\* standing forty feet back from the High Street. Of this edifice no particulars have been preserved, but we learn from Stow, that the steeple was twice rebuilt, previously to the great fire of London; first in 1284, when the former edifice had fallen down. This becoming ruinous, was again restored in 1512, and finished with five lanterns at the summit, one at each angle, and one in the centre. These were to have been glazed, and illuminated by night, as a beacon to guide travellers on approaching the metropolis. At last, both church and steeple were involved in the general conflagration of 1666, which destroyed them, together with all the sur-

\* “*Parentalia*,” p. 265.

rounding buildings. When the new city was rising from the ashes of the old, the re-edification of this church devolved to the care of Sir Christopher Wren, in his official capacity of surveyor-general of the city buildings; and, as it had long been regarded as the principal parish church in the metropolis, he appears to have devoted to it particular attention. Some liberal benefactions also, from private individuals, contributed to assist his endeavours to make this church a conspicuous monument of his skill.\*

In the account of the ancient state of London, deduced from the discoveries of Sir Christopher after the fire, and inserted in the "*Parentalia*," it is stated that, "upon opening the ground, a foundation was discerned, firm enough for the intended fabrick, which (on further inspection, after digging down sufficiently, and removing what earth or rubbish lay in the way) appeared to be the walls, with the windows also, and the pavement, of a temple, or church of Roman workmanship, entirely buried under the level of the present street." By this Roman temple, the surveyor seems to have meant the crypt of the ancient church, the substance of which, after various repairs and renewals, still exists, and of which the date seems not far from the period of the Norman Conquest. Upon this foundation he erected the church, and by purchasing the ground of one private house, he procured a place for the exterior of the steeple to range with the houses of Cheapside. On digging here for a foundation, he found one ready prepared for him, eighteen feet below the surface, in the ancient Roman causeway, over which the ground had since accumulated thus much; and upon this he resolved to raise his intended lofty and weighty structure.

\* Among these was a donation of 2,000*l.* from Dame Dionysse Williamson, of Hales Hall, Norfolk.

Having thus secured his foundations, he proceeded with the buildings, and finished them in the year 1677. The plan consists of the area of the church, adjoining which is the vestry-room, a capacious apartment for the transaction of parochial business, with a vestibule connecting the church with the tower; and the celebrated tower or steeple, which, as before mentioned, ranges with the houses of the street. An arcade of two openings was originally designed by the architect to occupy the space between the side of the church and the street, but the ground could not be obtained.

The Church, unlike most others in London, is nearly square in its plan, and is divided by two Corinthian columns on each side, into a nave with two aisles, between which, length-ways, are pilasters with arches: the entablature is not continuous, the arches rising to the under side of the cornice, above which is an arched ceiling, ornamented with enriched bands, pannels, &c. The east end contains one large and four smaller windows; and is decorated with semi-columns similar to the others. In the centre inter-columniation is an highly enriched altar-piece. The west end is ornamented in the same manner as the east, excepting that a door-way, with an organ-gallery over it, are substituted for the altar-piece. The columns are painted in imitation of porphyry, with gilt capitals and cornice; and the general effect of the interior is pleasing.

The celebrated *Steeple* next claims our attention; the whole composition of which is divided, like that of St. Bride's Church, Fleet Street, into two leading parts,—a square tower, and the conically disposed structure above. This arrangement is a general imitation of the Gothic spire; and, to add to the similitude, the architect thought proper to place on the angles of the tower, assemblages of cartouches, surmounted by urns, forming pyramidical ornaments, and



forcibly reminding the spectator of the pinnacles of the pointed Christian architecture. The tower externally is divided in its height into three stories. At the bottom are elaborate entrance doorways, on two sides; each of which is contained within a lofty arched recess, and consists of two columns with an entablature of the Doric order. The metopes of these are occupied by heads intended to represent cherubim: within the recess is an arch with sculptured spandrels and key-stone; and above is an elliptical perforation, surrounded by the figures of two children in sitting postures, with festoons, &c. Above this, in the north front, is a window with a balcony, having a small niche on each side. The upper story is ornamented by coupled Ionic pilasters, with an appropriate entablature, which, surmounted by a high balustrade, completes this part of the structure. Internally, the tower consists of four stories; of which that on the ground constitutes an elegant vestibule to the church, being enriched with a dentillated cornice, and covered by a vaulted ceiling of stone, with a large aperture in the centre. Above this are two stories to the base of the Ionic pilasters of the elevation, the upper of which serves as an apartment for the bell-ringers. On the next floor are placed the bells; and here the angles of the walls are gradually filled up to reduce the square to a circle, which it becomes a little below the exterior entablature. Over this is a parabolic dome, the external appearance of which is a circular stylobate, supporting a peristyle of twelve columns, with their entablature, and a balustraded parapet. These are of a composed order, the capitals being Doric, with single rows of leaves round their necks: on the frieze are a kind of modillion brackets, supporting the cornice in the manner of the upper order of St. Paul's Cathedral. Within this is carried up a cylinder of stone, the weight of which, together with that of the rest



of the superstructure, is thrown upon the dome, which seems rather balanced than built upon the walls below: thus affording a striking example of that mechanical skill which pervades the works of Sir Christopher Wren. To this cylinder are attached flying buttresses, which spring from over the columns of the peristyle, and are carried up to a considerable height above the parapet. Where these terminate, a cornice is constructed round the cylinder, and upon it a pedestal, which surrounds a second dome. Upon this is an elegant little building, with columns and entablature of the Composite order, round a small cylinder, which is yet farther diminished at the top by a kind of dome. The plan, here made square, is ornamented with two cartouches on each side, surmounted by a cornice, on which is placed an obelisk and a ball. The figure of a dragon, in copper, gilt, about ten feet long, which serves as a weathercock, crowns the whole. Within the cylinder is a wooden staircase of light construction, detached from the wall, and resting on a newel of timber, which is suspended within the dome by means of beams proceeding from the walls. The impossibility of erecting a stone staircase in this situation, or, if erected, of gaining access to it, led to the adoption of this expedient. The accompanying engraving displays, as far as this kind of representation can, the construction and proportions of the tower and spire, by an elevation, section, and plans of the different stories.\*

As this celebrated Steeple, with others erected in the

\* Within the last four or five years, it was found necessary to take down and rebuild the upper portion of Bow Spire, and *George Gwilt, Esq.*, was employed as the architect. He found that the iron cramps had so much expanded by rust, that many of the joints were opened, and several stones broken. He has successfully and skilfully restored and re-erected the greater part of the Spire.

Grecian and Roman styles, are imitations of a feature of the edifices of the middle ages, and adapted to "a better manner of building," as the author of the "Parentalia" calls it, it may assist us in forming a right judgment of the edifice in question, to consider what has been done by the ancient monastic architects. The antiquities of our own country furnish us with various elegant and skilful examples of this species of composition, which owes its origin and use to the nature of the Christian worship. This invites all persons to join in its ceremonies, and partake of its benefits; differing in this respect, essentially, from all previous religious systems. From this arose the use of *bells* to notify the time of meeting, and also the appropriate buildings to contain them; which, in order to diffuse more widely the sounds, were elevated above the contiguous ordinary dwellings. These buildings were called *Campaniles*, and in the early Christian churches were often detached from the edifice, and placed in a corner of the surrounding area.\* With the Christian religion extended the use of such towers, which became necessary adjuncts to buildings erected for its service. In these, therefore, they have always formed conspicuous features, and are to be met with in almost every variety of form and situation consistent with their essential quality of loftiness. They sometimes risè from the ground, and sometimes seem erected on the roofs of the buildings to which they belong. As the mediæval architecture gradually improved in lightness and elegance, the steeples became more slender and lofty, and, to assimilate their outline more completely with the leading lines of the style, spires were added, which, from the stability of the pyramidical form, could be carried to a

\* At Salisbury was one of this description, and there is another remaining in connexion with the Cathedral of Chichester.

greater height than would otherwise have been practicable. Hence originated the Christian Steeple; among the most beautiful examples of which, with various ornamental details, are those to Louth Church, St. Mary's, Oxford, and Newark, rising immediately from the ground; whilst those of Salisbury, Norwich, and Chichester Cathedrals, are raised above, and at the intersection of two roofs. These structures generally consist of square towers, with turrets or buttresses at the angles, surmounted by pinnacles, which surround spires, for the most part of the form of octangular pyramids.

[The following judicious history of, and remarks on SPIRES, have been communicated by Mr. E. J. Willson, of Lincoln, the well-informed author of the literary part of Pugin's "Specimens of Gothic Architecture," 2 vols. 4to.]

This beautiful appendage of a Christian church has been hitherto regarded as the genuine production of the pointed arch; the towers of churches erected before the thirteenth century, being described as originally designed to be quite square, and flat at the top; the spire of old St. Paul's, in London, erected in 1221, being referred to as one of the earliest, if not the first in England.\* This mistake has arisen from the towers of earlier date having lost their original finish; some of them being now covered with flat roofs, others having spires, pinnacles, and various ornaments of later style; scarcely any remaining unaltered at the present time. But if we examine the representations of churches in ancient drawings, &c., a species of monument not liable to be altered, like the structures themselves, we

\* See the opinions of the Rev. T. Warton, the Rev. J. Bentham, and the Rev. Dr. Milner, in the "Essays on Gothic Architecture," published by Taylor; "the History of Winchester Cathedral," vol. ii. p. 12; Dallaway's "Observations on English Architecture," p. 37; "Architectural Antiquities," vol. v. pl. 82, 83, and Index.

shall find that spires were very common among the Normans in the eleventh and twelfth centuries, and even among the Anglo-Saxons long before. Of the former we have an example in a curious draught of the Cathedral of Canterbury, made by Edwin, a monk, before its destruction by fire, 1174,\* where there are no less than five spires on the church itself, besides some on the out-buildings; and in the plates of Mr. Strutt's works, taken from ancient Saxon MSS., are many such spires, finished with crosses, weathercocks, &c., the same as the loftier steeples of later ages. Nor is this at all to be wondered at, if we consider the general fashion of covering buildings in those times; all of which, let their plan and dimensions be what they would, had roofs of high pitch; except, perhaps, the towers of castles, where a flat roof might be necessary for the convenience of placing soldiers and warlike engines. It is true, indeed, these primitive spires were very clumsy, if compared with those of the fourteenth and fifteenth centuries; their form being merely pyramidal, covering the whole tower with projecting eaves, and their height being seldom more than twice the diameter of their base, in those covered with lead; and much less where tiles or shingles were used. Two ancient spires of this form remained till lately on the western towers of the Collegiate Church of Southwell, draughts of which may be seen in Dugdale's "Monasticon," Dickinson's "Antiquities of Southwell," &c.† The destruction of these spires is much to be regretted by all lovers of antiquity, being perhaps the only ones of the original form in the kingdom; but there are marks of such spires on the towers of some other

\* "Vetusta Monumenta," vol. ii. pl. xv.

† Mr. Dickinson endeavours to prove the church to be Saxon, but gives up the antiquity of the spires.



churches. The first attempt at improvement in spires, was by reducing them to an octangular shape, but with the base still remaining square, and as broad as the tower, the corners being sloped up against the sides of the spire; by which alteration they appeared considerably loftier than the square steeples when viewed at an angle. Of this form we have many examples of stone, in the southern division of Lincolnshire, and the adjacent counties. The most ancient one I have seen is at Sleaford, in Lincolnshire. Though the builders of stone spires appear to have been for a long time cautious of increasing their height, those of timber soon shot up into amazing sublimity, and improved into a very elegant form: a few still survive the wreck of time, but they are rapidly falling under the hand of improvement; nothing appearing so contemptible to modern taste as a spire covered with lead. The Church of Long Sutton, in Lincolnshire, has one of the finest timber spires in the kingdom, rising from a very ancient and curious tower; the base of it covers the walls entirely, with pinnacles on the turrets, at the angles, leaning toward the spire in a very uncommon way: a view of it has been engraved by Mr. Burgess, of Fleet, in that neighbourhood; but it well deserves a fuller illustration. After this, the builders of timber spires effected little further improvement, except by reducing their breadth to much less than that of the towers they were built on, and increasing their height, which was sometimes carried to a degree of slenderness never attained in stone. Some of the earliest were splayed at bottom, so as to slope over the walls, as the two at Reculver, in Kent; but they were generally surrounded with parapets or battlements, and sometimes, for the sake of variety, were placed on octangular turrets of timber and lead; as on the belfry tower of Salisbury Cathedral, destroyed in the late great repair, and one yet standing at Baldock, in



Hertfordshire. It may be difficult to determine the time when spires first began to be constructed of stone; but I believe very few are so old as that at Sleaford, above mentioned: and the date of its erection may be pretty accurately guessed from the style of its ornaments. By degrees they were reduced to a slender proportion, like those of timber; but still retaining their little pedimented windows, which were in use to the last. In the fourteenth century their angles began to be purfled with crockets, and the pinnacles at the corners were frequently connected with the spire by arched buttresses, as in the beautiful steeple of Louth, and several others in Lincolnshire. Thus was this beautiful piece of architecture at length brought to perfection, the obtuse finishing of Saxon and Norman towers being gradually improved into one of the finest objects the mind of man ever conceived.

To this sketch of the history of spires, many particulars no doubt might be added; but I trust that the outline of it has been pretty accurately traced, and one great mistake corrected in the history of ancient ecclesiastical architecture.

AN ACCOUNT  
OF THE  
ABBEY CHURCH OF ST. PETER, WESTMINSTER.

By E. W. BRAYLEY, F.A.S.

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TRADITION and the craft of monachism have attributed a far higher origin to this foundation than sober inquiry will admit; for in one of those legendary tales by which its antiquity and sacred character were formerly supported, it is affirmed that St. Peter, the Prince of the Apostles, raised a chapel, or oratory, upon the very spot where King Edward the Confessor erected the Abbey Church immediately antecedent to his own decease. The only authority, however, for this tale, was a dream of the monk Wulsinus, whose vision, in a subsequent age, was adduced as a proof of the pretended visit of St. Peter to this island; and thence made an argument to substantiate the right of dominion claimed over Britain by the Papal See. Another traditionary account states, that the Romans had a temple on this spot, consecrated to Apollo, which, being ruined by an earthquake in the time of Antoninus Pius, was afterwards converted into a small church by the British King, Lucius; yet not a single passage of veracious history can be found to justify this fabrication.

According to the united testimony of our ancient writers, the original site of *West-Minster Abbey* was called *Thorney Island*, it having been “overgrown with thorns, and environed with water;” and it is a curious fact, that, notwithstanding all the changes which in the course of so many

centuries have occurred in this district, that the outline of the island may still be traced.\*

Sulcardus, who was a monk of Westminster, composed a short account of this Church; an ancient copy of which is yet preserved in the British Museum.† It is dedicated to the Abbot Vitalis, who presided here about the year 1080;‡ but although written at that early period, it does not expressly name the founder, but generally styles him, “*Quidam Civium Urbis non infimus*,” and “*Prædices Christicola*,” yet in the margin, in another hand, are the words, “*Sa-*

\* In a charter granted by King Offa, in the year 785, *Thorney* Island is expressly named, in conjunction with *West-Minster*; the latter appellation having originated in the new *Minster*, or Church, being situated either to the west of St. Paul’s, or of London generally.

† Cottonian Library, Faustina, A. 3.

‡ A considerable part of Sulcardus’s history is occupied by a fabulous narrative of the consecration of the new church by St. Peter himself, who is stated to have performed the ceremony, to the exclusion of Bishop Mellitus, who had been previously appointed to execute it. The apostle, says the legend, descended on the opposite shore, on a stormy night, and calling to Edricus, a fisherman, desired to be ferried over to Thorney, which was then flooded round by heavy rains. The man obeyed; and St. Peter, after consecrating the church, “amidst a glorious company of the heavenly host, and a chorus of celestial voices,” re-crossed the river, and before he disappeared unfolded his mission and character to the astonished fisherman, whose service he rewarded by a miraculous draught of salmon,—assuring him, that a full supply of similar food should never be wanting to him, nor to any of his brethren, provided that every tenth fish was made an offering to the newly-consecrated church. The custom of offering a tythe salmon was frequently observed by the Thames fishermen during several centuries; and Flete informs us, that in the year 1231, there was a law-suit between the monks of Westminster and the minister of Rotherhithe; the former claiming a tythe for all the salmon caught in the latter parish, on the plea that St. Peter himself had given them the tythe of all salmon caught in the river Thames, as stated by Edricus.

*berctus Subregulus, London.*" From that authority, from a passage in Abbot Ailred's "Life of St. Edward the Confessor," and from the current belief of the monks, the foundation of this Abbey is commonly ascribed to Sebert, King of the East Saxons, "who having embraced Christianity, and being baptized by Mellitus, Bishop of London, immediately (to shew himself a Christian indeed) built a church to the honour of God and St. Peter, on the west side of the cittie of London."\* This was about the year 604 or 605.

The first Church, according to Sulcardus, was but small, (*Ecclesia non adeo magna*,) yet it did not escape the ravages of the Danes. Until the time of Edward the Confessor, its possessions were very inconsiderable: such, at least, is the information given by Stow, who, quoting T. Clifford, an earlier chronicler, says, "Without the walles of London, uppon the river of Thames, there was in times passed a little monasterie, builded to the honor of God and Saint Peter, with a few Benedict monkes in it, under an Abbote, serving Christ: very poore they were, and little was given them for their reliefe. Here the king intended (for that it was neare to the famous citie of London, and the river of Thames, that brought in all kind of marchandizes from all partes of the worlde) to make his sepulchre: he commanded that of the tenthes of all his rentes, the worke should be begunne in such sort as should become the Prince of the Apostles."

The primary cause of King Edward bestowing his patronage on this Church, was his breach of a vow which he had made of going on a pilgrimage to Rome, but which intention he was compelled to forego from motives of state policy. He despatched, however, a solemn embassy to

\* Stow's "Survey of London," p. 377, edit. 1598.

Rome to procure a dispensation ; which the Pope, Leo the Ninth, granted to him, under the “ obligations of holy obedience and penitence, that he should give a part of the money allotted for his journey to the poor, and with the remainder either repair or erect a monastery in honour of St. Peter, and furnish the brethren with a revenue and sufficient necessities.”

The king was induced to fix on this particular Church by the occurrence, as said, of a vision to the monk Wulsinus, who related that St. Peter, appearing visibly to him in his sleep, commanded him to inform the king, that “ it was his pleasure he should restore the Church of Westminster.”\*

On commencing the re-erection of this monastery, as St. Peter had required, the king appropriated “ a tenth part of his entire substance to the work, as well in gold, silver, and cattle, as in all his other possessions.” The Church was several years in building ; and, compared with the former edifice, was a very magnificent structure. According to Matthew Paris, it became a pattern much followed in the designs of other churches. It was in the form of a cross ; to which form the above historian alludes, by the

\* Ailred, who reports this event in his “ Life of St. Edward,” gives the Apostle’s command in language to this effect : “ There is a place of mine in the west part of London, which I chose and love, which I formerly consecrated with my own hands, honoured with my presence, and made illustrious by my miracles. The name of the place is Thorney ; which having, from the sins of the people, been given to the power of the barbarians, from rich is become poor, from stately, low, and from honourable, is made despicable. This let the king, by my command, restore, and make a dwelling of monks ; stately build, and amply endow : it shall be no less than the house of God, and the gates of Heaven.”



words "*novo compositionis genere*,"\* the earlier Saxon churches appearing to have had no transepts.

Sulcardus says, "The new Church was supported by divers columns, from which sprang a multiplicity of arches:" and Sir Christopher Wren,—from an ancient manuscript (quoted by Camden), "the sense of which," he remarks, "I translate into language proper for builders, and as I can understand it,"—describes it as follows: "The principal area or nave of the Church being raised high, and vaulted with square and uniform ribs, is turned circular to the east: this on each side is strongly fortified with a double vaulting of the iles in two stories, with their pillars and arches. The cross building, contrived to contain the quire in the middle, and the better to support the lofty tower, rose with a plainer and lower vaulting; which tower, then spreading with artificial winding stairs,† was continued with plain walls to its timber roof, which was well covered with lead."‡

In what year King Edward commenced the re-construction of this Church is not known; yet if the dates in Godwin's "*De Præsulibus*" be correct, it was probably about 1050; for the Bishops Aldred and Herman, who conducted the embassy to Pope Leo, are stated to have been at Rome in that year. On its completion, the king resolved to have it dedicated in the most solemn and impressive manner, the ceremony being appointed for the day of the Holy Innocents, viz. Dec. 28th, 1065. All the prelates and great men of the kingdom were summoned to be present; but it is doubtful whether Edward himself attended, as he was seized with a

\* His words are, speaking of Edward the Confessor, "*Sepultus est Londini in Ecclesia, quam ipse novo compositionis genere construxerat, à qua post multi Ecclesias construentes exemplum adepti opus illud emulabantur.*"—" *Historia Major.*"

† Quære, artificer-like?

‡ "Parentalia."

sudden and mortal illness on Christmas Eve. His death occurred on the 4th or 5th of the following January, and he was buried, with the utmost pomp, before the high altar in the new Church on the 12th of the same month. The successive grants which he had made to this establishment, of estates, manors, and relics, were ample beyond all precedent; and in signing his last charter, which, as appears from Sulcardus, was given to the very day of the consecration of his Church, he invested the monks with extraordinary privileges. The reputation which King Edward had acquired by his piety, munificence, and miracles, and still more, to use the phraseology of the times, by "his abstraction from fleshly delights," obtained him such high renown, that about eighty years after his decease, he received the honours of canonization from Pope Alexander the Third.\* Laurentius, the then Abbot of Westminster, who had been a main cause of procuring Edward's canonization, obtained also, by his influence and gifts, the liberty of wearing, for himself and his successors, the mitre, the ring, and the gloves, which had been anciently esteemed as exclusive parts of the episcopal habit. The possessors of this privilege were,

\* On this occasion, the remains of the sainted monarch were solemnly translated into "a precious feretry," or shrine-like tomb, which had been prepared by Henry the Second, at the instigation of Archbishop Becket. The ceremony was performed at midnight, on the 3d of the ides of October, 1163. The monks state, that his body "was found uncorrupted," and the garments investing it so little decayed, that the abbot had "three embroidered copes made of the clothes in which St. Edward lay confined." At the same time also, the identical ring which, in one of the legends of his life, is said to have been sent back to the king from Paradise, by St. John the Evangelist, being taken from St. Edward's finger, was presented to the Church by Abbot Laurentius, and ordered to be kept in commemoration of the miracle.

in after times, permitted to sit with the bishops in parliament, and enjoyed every honour and immunity which that high situation was accustomed to command.

On Whitsun Eve, (May the 16th, 1220,) Henry the Third, at that time a youth of thirteen only, commenced the new buildings of the Abbey, by laying the first stone of a chapel in honour of the Virgin Mary, on the spot now occupied by the monumental chapel of Henry the Seventh. But though denominated the founder, both by Matthew Paris and Matthew of Westminster, he was not the only contributor, since the abbot and convent conferred many spiritual benefits on several persons who gave lands and tenements towards the completion of the work.

The reign of Henry the Third forms a distinguished epoch in the history of this Church, as a great part of the edifice was then rebuilt in the elegant and lofty style which still constitutes its primary character, and which about that period was adopted in almost all the ecclesiastical edifices throughout Europe. Matthew Paris, among the events of the year 1245, acquaints us that the king commanded "that the Church of St. Peter should be enlarged, and the tower, with the eastern parts, taken down, and the most skilful artificers being procured, be then rebuilt more handsomely at his own charge, and adapted to the residue, or western part." Thomas Wykes, another contemporary historian, corroborates this statement of the work having been executed at the king's own cost; without discriminating the parts rebuilt, he says, that "the king, with the proceeds of his own exchequer, erected the Church from the foundations."

It appears from Madox's "History of the Exchequer," (p. 549,) that a new office, with two treasurers, was established by the king, for the receipt of the dues and money which he had appropriated to the rebuilding of the Church;

and that, in the year 1246, the sum of 2,591*l.*, due to the crown from the widow of one David, of Oxford, a Jew, was assigned and paid in to that use. In 1254 the king's treasurers, and the barons of the exchequer, were ordered to apply 3,000 marks yearly towards forwarding the work. In 1258, during the vacancy after the decease of Abbot Crokesley, 1,000 marks from the abbatial revenues were appropriated for the same purpose; and, in 1261, it is certified in a Latin document, now among the archives of the Dean and Chapter, that the entire charge of the operations, from the commencement of the same till the Sunday after Michaelmas (45th of Henry III.), had amounted to 29,345*l.* 19*s.* 8*d.*, independently of 260*l.* remaining to be paid, for French stone (probably Caen stone), lime, wages, and other things.\* It appears also, from a record cited by Bishop Kennet, in his "Parochial Antiquities," (p. 271,) that the sum of 3,754*l.*, paid by Lady Alice Lacy, for eleven years' custody of her son's estate, had been applied to the furtherance of the same work.

On the 13th of October, 1269, the new Church, the east end of which, with most of the transept, and a great portion of the choir, to the first arch, westward from the tower, were at that time completed, was solemnly dedicated, and opened for divine service; and on the same day the body of St. Edward, "that before laye in the syde of the quere, where the monkes nowe synge, was removed with vast pomp and solemnity, into ye chapell at the backe of the hygh aulter," and there deposited in a splendid shrine which the king had caused to be prepared for its reception. Henry himself, with his sons, Edward and Edmund, and his brother,

\* Vide Widmore's "History, &c. of Westminster Abbey," p. 58, and "Appendix," p. 182.



the King of the Romans, assisted personally in carrying the chest, or coffin, from the old into the new shrine.\* After the ceremony of the translation was over, the king gave a magnificent feast to a great company of all ranks and degrees of the assembled multitude. During the remainder of Henry's reign, the works here were continued, though not apparently with so much celerity as before; and on his decease, in 1272, he committed, by his will, the completion of his plan to his eldest son, (who had been named Edward, from his favourite saint,) together with 500 marks of silver, to finish the Confessor's shrine.

Edward the First carried on the work as far as the first column westward of the choir in the nave. He likewise, in 1297, ordered the famous Prophetic stone of the Scots to be brought from Scone to this Church,

“ To be there in a cheire clerely wrought,  
For a masse priest to syt when he ought;  
Whiche there was standyng, besyde the shryne,  
In a cheire of old tyme made ful fyne.”†

Whatever was the original destination of the chair, within the frame-work beneath the seat of which the stone is fixed, there is every reason to presume that it has been used as the coronation chair of the Sovereigns of England from the time of Edward the Second.

The rebuilding of the nave was slowly executed, but on

\* We are told, by Matthew of Westminster, that Benedict, a clerk of Winchester, and John, a layman from Ireland, being possessed by devils, came purposely to receive benefit from St. Edward on the day of his removal; and that, on seeing his chest exalted, the devils were instantly cast out!

† Hardying's "Chronicle," fol. clxx. For the most particular account of this stone, and of the coronation chair, see Brayley and Neale's "History, &c. of Westminster Abbey," vol. ii. pp. 118—136.



an uniform plan, under the direction of different abbots. Part of the old building was taken down about the 12th of Richard the Second, that monarch having given divers sums for proceeding with the work, together with the revenues of the two alien Priories of Stoke Clare and Folkstone. Henry the Fifth, besides giving money with his own hands, granted 1,000 marks annually, (out of the hanaper office, and customs of wool), towards the necessary charges; and Edward the Fourth, at different times, gave four-score oaks, and about 250*l.*, for forwarding the work: Elizabeth Widville, his queen, also, (who, during one of the reverses of her fortune, had taken sanctuary within the Abbey,) and Prince Edward, his son (who was born within it), gave money for the like purpose. In the time of Abbot Esteney, who died in 1498, the west front, except the towers, was nearly finished, the vaultings being completed, and the great west window set up. Islip, the succeeding Abbot, carried up the towers to different heights; but they were never entirely completed till the reign of George the Second, when they were finished in the manner they now appear, by Sir Christopher Wren; and at the same time the whole fabric underwent a general repair,—partly at the expense of the Chapter, but principally by aid from Parliament.

*Henry the Seventh's Chapel*, which forms a magnificent appendage to the east end of the Abbey Church, was built, as its name implies, by that monarch, as a monumental Chapel for his own and his queen's remains. For this purpose the old Chapel of the Virgin, and other adjoining buildings, were taken down, and the first stone of the new fabric was laid on the 24th of January, 1502-3, by the King himself, assisted by Abbot Islip, Sir Reginald Bray, K.G.; Dr. Barnes, Master of the Rolls; Dr. Wall, the King's Chaplain; Dr. Hugh Oldham, Chaplain to the

Countess of Richmond and Derby, the King's mother; and Sir Edward Stanhope, Knt. The credit of designing this splendid example of architectural science has been generally ascribed to Sir Reginald Bray; yet there is a singular passage in Speed's "History," which seems to transfer the merit of the design to the King himself, and Bishop Fox. After speaking of the Savoy Hospital, and the six religious houses erected by Henry, he says, "Of his building also was *Richmund Pallace*, and that most beautiful peece, the Chappell at *Westminster*, &c., which forms of more curious and exquisite building, he and Bishoppe Foxe, first (as is reported) learned in France, and thence brought with them into England." In the will of Henry the Seventh, dated in 1509, the "Prior of St. Bartholemew's" is expressly called "*Master of the Works of our said Chapel;*" and the "Plat" made for the Chapel, and signed with the King's hand, is directly referred to in the same instrument, together with designs for the "ymages, armes, bagies," &c. of the windows, which had been "in Picture delivered" to the said prior. This prior must have been William Bolton, who received his temporalities in the 21st of Henry the Seventh, and continued prior till his decease, in 1532. Stow calls him "a great builder;" and under his direction the Chapel was most probably finished about 1512, in which year, in October, a contract was entered into with the celebrated Pietro Torrigiano, for making the king's tomb.

But a few years had elapsed after the completion of the interior of Henry's Chapel, before the monastic establishment here was suppressed by Henry the Eighth; and Westminster being constituted a *City*, the Abbey Church was nominated its *Cathedral*. The Abbey, with all its possessions, was surrendered to the King on the 16th of January, 1539-40,

the revenues being then estimated, according to Dugdale, at the nett sum of 3,471*l.* 0*s.* 2½*d.* annually ; but, according to Speed, who includes the gross receipts, at 3,977*l.* 6*s.* 4¾*d.* The bishoprick of Westminster was founded by the King's letters patent on the 17th of December, 1540, and Dr. Thomas Thirleby, Dean of the King's Chapel, was appointed the first bishop : he was also the last bishop, being constrained to surrender his see on the 29th of March, 1550, (during the Protectorate), and it was suppressed, and the diocese consigned to the jurisdiction of the Bishops of London, who thus obtained power over various churches which had previously been exempt from visitation. In the year 1556, (September the 7th,) Queen Mary reinstated the Monastery of Westminster, by a charter dated at Croydon. She afterwards bestowed the abbacy on John Feckenham, who was the last Abbot that sat in the House of Lords, where, in January, 1559, in Queen Elizabeth's first parliament, he took " the lower place on the bishops' form." On the 12th of July, in the same year, the Abbey was surrendered to the Queen, under the authority of a general act of parliament, and the abbot and monks were removed from Westminster. In the following year, May 21st, 1560, the Queen refounded this establishment as a *Collegiate Church*, to be governed by a Dean and Chapter, in which state it now remains.

#### DESCRIPTION.

The architectural design and the skilful arrangement of this celebrated edifice,—the scientific and ingenious construction of its walls, arches, vaultings, and nicely-poised and balanced parts, are all entitled to the most diligent study of the practical architect, and will afford both amusement and instruction to the antiquary and amateur. It will be proper always to bear in mind the common adage

of "sound as church work," and to remember that this maxim was founded on observation and reflection. The length of time which most of our cathedrals and larger churches have braved the inclemency of this climate, the neglect of their guardians, and the wanton injury inflicted on them by fanatics and heedless persons, is a lasting proof of the skill with which they were constructed. Contrasted with many "modern *Gothic* works," they are greatly raised in our estimation; whilst the comparison makes the latter sink into insignificance or contempt. Although it will be impossible to do justice to the edifice either by the series of small illustrations accompanying this essay, or by the descriptive language employed, yet they will jointly serve to convey accurate ideas and information to the stranger, and render those impressions more permanent and clear, which a daily, or an occasional view of the building excites in the mind of an inhabitant of this vast metropolis.

The Abbey Church of Westminster is one of the finest examples of the *Pointed style* that was ever erected in this country; and it is likewise the most complete and perfect that now remains, except Salisbury Cathedral. The superior skill and invention of the architect have been here displayed in the most admirable manner, as well in the adaptation and construction of the parts, as in the picturesque and beautiful effects produced by the whole.

The general form of this Church, on its Ground Plan, is that of a Latin cross; but the eastern part, from the transept, is surrounded by various chapels, which interiorly are separated from the aisles by ornamental screens of a later age. The plan, however, as will be seen from *Plate 2*, is not strictly uniform; as the cloisters, which adjoin to this edifice on the south, occupy a portion of the space that would otherwise have composed a west aisle to the south



transept : there is also a chapel at the extremity of the same transept, which, with an adjoining enclosure (probably the conventual prison), occupies a slip of its whole breadth. The general arrangement of the conventual buildings is shewn in the same Plate; the particular parts to which the references relate are as follow :—

Ground Plan : *a*, nave; *b*, choir; *c*, north transept; *d*, south transept; *e*, St. Andrew's Chapel; *f*, St. Michael's Chapel; *g*, St. John the Evangelist's Chapel; *h*, Abbot Islip's Chapel; *i*, Chapel of St. John Baptist; *j*, Chapel of St. Paul; *k*, entrance porch to Henry the Seventh's Chapel; *l*, Henry the Seventh's Chapel; *m*, Chapel of St. Nicholas; *n*, Chapel of St. Edmund; *o*, Chapel of St. Benedict; *p*, Choir; *q*, east aisle of South Transept;\* *r*, Chapter-house; *s*, Chapel generally, yet inaccurately, called Chapel of St. Blaze, but more probably of St. Catherine; *t*, remaining parts of King Edward the Confessor's buildings; *u, u*, cloisters; *v*, Jerusalem Chamber, forming a part of the Deanery; *w*, Dining-hall of the Westminster Scholars, in which is shewn the ancient open fire-place in the middle of the floor, as common in our old halls.

The general measurements of this Church are as follow.  
*Interior* :—Length of nave, 166 feet; breadth, 38 feet, 7 inches; height, 101 feet, 8 inches : breadth of each aisle, 16 feet, 7 inches; extreme breadth across the nave and aisles, 71 feet, 9 inches : length of choir, 155 feet, 9 inches; extreme breadth of ditto, 38 feet, 4 inches; height, 101 feet, 2 inches : extreme length of transept, including the choir, 203 feet, 2 inches; breadth of the middle part of transept, 39 feet; ditto of the aisles, 22 feet, 10 inches; height of transept, 105 feet, 5 inches : extreme length, from west door

\* The South transept is popularly called the *Poets' Corner*.



to the piers of Henry the Seventh's Chapel, 383 feet; ditto, including Henry's Chapel, 511 feet, 6 inches. *Exterior*:—Extreme length, 416 feet; ditto, including Henry's Chapel, 530 feet: height of western towers, to the top of pinnacles, 225 feet, 4 inches. The dimensions of the cloisters, chapter-house, and other monastic buildings, may be ascertained by the application of the scale.

The general character of the exterior architecture will be readily comprehended from the representation of the North Front, *Plate 1*. Here the most prominent feature is the elevation of the Transept, which, although much altered in its minor details from what it originally was, presents a very noble specimen of the diversified richness, and elegant, yet fanciful display inherent in the pointed style, as well in form as in ornament. This, in ancient times, was the principal entrance to the Church; and all the stately processions, and pompous trains assembled to grace the coronations, the thanksgivings, and the burials of our sovereigns, were ushered beneath its porch to give interest and effect to the solemnities within.

This front consists of such a considerable variety of parts, that it becomes difficult to describe it with accuracy, without occupying more space than our pages will allow. Four immense buttresses, which, from their workmanship and disposition, are rendered very ornamental, sustain the walls; their several gradatory stages being sculptured into cinquefoil-headed niches, &c., and each buttress being terminated by an octagonal pinnacle, of which every face is wrought with a trefoil-headed panneling, between small columns: a similar, but lesser pinnacle, rises over the apex of the roof, and is crowned with a small vane, as all the pinnacles were formerly. The corner buttresses form irregular octagons, including staircases, which are carried up to the roof through

the great arch-buttresses that extend across the side ailes. This façade may be described as consisting, horizontally, of four compartments, the lowermost of which includes the three entrance porches: the central porch opens by a very high pointed arch, forming a deep recess, its archivolt being supported on each side by five slender columns, having capitals of rich foliage. The flat wall at the back of the arch, over the two doorways, which are separated by a plain upright pier, is nearly filled by a circle of panneling, including twelve other circles, variously adorned; in the central one are the arms of St. Edward the Confessor, viz. a cross paterne between five martlets. Three clustered columns on each side, similarly ornamented, but larger than those before mentioned, sustain all the outer mouldings of this porch, except the extreme moulding, or water-table, which continues round both the smaller porches, as well as over the arcade of trefoil-arches between them and at the sides. A large finial of congregated foliage crowns the apex of this front. All the outward mouldings of these porches contract inwardly at the springing of the great arches, from the circles having been struck at some distance above the imposts.\* A trefoil-headed panneling extends along the whole upper part of this division, which is terminated by a range of pierced cinquefoil arches, and a plain parapet. The next compartment consists of four wide and obtusely-pointed arches, over which is an arcade of eleven pointed arches, surmounted by a perforated battlement: the obtuse arches form deep recesses extending to the windows. The arcade arches are well proportioned, the mouldings spring from light shafts,

\* All the external columns, arches, and new facings connected with these entrances, form part of the repairs made by Sir Christopher Wren; but the work of his day by no means corresponds with the original sculpturing, either in execution or design.

clustered, and each arch is divided into two others, having trefoil heads, by a small column: within the space above is a circle enclosing a cinquefoil. The third compartment includes the great Rose, or Catharine-wheel window, which was rebuilt in the year 1722. This elegantly-constructed ornament consists of a vast circle, divided by its tracery into a small eight-leaved central circle, from which expand sixteen trefoil-headed leaves, forming the lower divisions of a similar number of large pointed leaves, which extend to the extremity: open trefoils ornament the spaces between the larger leaves; and the spandrils, which complete the design, are each filled with a small rose of six divisions, and trefoil-headed leaves. A panneling of sunk quatrefoils enriches the parapet of this division. The last compartment, which extends to the apex of the roof, is occupied by an handsome arrangement of pannelled arches, at bottom; and three circles, a trefoil, and other sculptured work above. The arch-buttresses at the sides, which spring from the great octagonal buttresses, have sunk trefoil-headed pannels, and angular weatherings. The entire height of this front to the top of the central pinnacle, is 170 feet. The east and west sides of this transept are nearly similar,\* each being separated by graduated buttresses into three divisions, containing the windows: the piers which rise from the angle of the aile-battlements, and sustain the arch-buttresses, are duplicated in a peculiar manner. The large pointed windows, are each divided by a mullion into two principal lights, over which are circles of six divisions, and smaller lights in the angles. The second tier of windows may be regarded as of a peculiar character; their general form being that of a spherical triangle,

\* The windows and buttresses on the west side are now undergoing a complete restoration in a good and substantial style.

enclosing a large circle, within which are eight lesser circular divisions, besides a central one.\*

The walls between the transept and the west front, are supported by nine graduated buttresses, terminating pyramidically; and from these a two-fold range of arched, or flying buttresses, extend to the upper part of the nave. The parapet of the clere-story is surmounted by a battlement, nearly parallel to which there is a turretted niche in each buttress: the four westernmost niches contain the statues of Abbot Islip, James the First, and probably Henry the Third, and Edward the Confessor; but the whole are much damaged.† Between every two buttresses, in the lower story, is a large pointed-arched window, of two compartments below, and circular and quatrefoil lights, &c. at the top. Another range of windows, each consisting of three circles, inscribed within a triangle, extends over the former range, and rises to the water-tables of the aisle parapets. Another range, corresponding with those first described, but not so high, admits light into the upper parts of the nave; an embattled parapet terminates the elevation.

The choir aisles are surrounded by six chapels, viz. three on each side, independently of Henry the Seventh's Chapel, which forms the eastern termination of the entire pile. These chapels are of the same era as the oldest part of the fabric, and the architecture is of similar character, except that of Abbot Islip, which adjoins to the north-eastern side of the

\* This mode of construction is general in all the side windows on the same story in both parts of the transept; and also, with four exceptions only, in all the chapels eastward of the transept.

† These seem to have been the once "elegant statues" with which Dean Williams, as we are informed by his biographer, Hacket, "beautified" this part of the Abbey, when he so liberally contributed towards repairing it, in James the First's reign.



transept; and was altered into its present style in the reign of the above sovereign. The four largest chapels project octagonally, and rise to the same height as the battlements of the aisles. The eastern termination of the Church itself, as seen over the chapels, displays four windows on each side, and three at the end, which finishes in a half-decagon; these windows are more acutely pointed than those of the upper range already described, but are of similar character and arrangement.

Proceeding to the Southern division of the transept, it must be remarked, that its façade, or front, is far less elegant than that of the opposite extremity; but this incongruity is rendered of little consequence, as the library, chapter-house, and cloisters, are so immediately contiguous, that all the lower part is excluded from the view. It is supported by four vast buttresses, each terminating in a plain octagon tower, crowned by a ball. All the lower part is occupied by the Chapel of St. Blaize, or St. Catharine, as before mentioned, which is now used as a vestry. The wall immediately over this chapel is pierced by a range of six narrow-pointed windows, above which are three large windows, divided into two lights below, and having a circular light in the head: the exterior masonry of all these windows is modern, and wholly unornamented. The next compartment displays the great Rose, or Marigold window,\* which was constructed

\* There is no exclusive name for the large and beautiful *Circular* windows which adorn many of our cathedral and other churches; the appellations Marigold, Rose, and St. Catharine-wheel, being applied merely according to the impressions or caprice of the writer. The epithet *Marigold* is used in the text as implying a window of more complicated tracery, and a greater variety of parts, than that which is generally called the Rose, or the St. Catharine-wheel. A geometrical representation of a portion of this window, with details at large, is engraved and described in Pugin's "*Specimens of Gothic Architecture*," Vol. II.



about twelve years ago by Mr. Thomas Gayfere, the Abbey mason, under the superintendence of Benjamin Wyatt, Esq. All the ancient forms were preserved in the rebuilding, by working from the original parts; but the latter, if the report made to Bishop Atterbury \* by Sir Christopher Wren be in this instance correct, could not have been of any great age, as he mentions this window as having been "well rebuilt," about forty years before the date of his report, which was drawn up in 1713. The centre is formed by a small circle, including a quatrefoil, within which is the date, 1814: from this sixteen large leaves extend to the periphery; each being subdivided into a double range of cinquefoil lights in the upper part, and a single range below. In the head of every leaf is a quatrefoil, with smaller lights; and in the angles between them are trefoils. The spandrils on the outer part of the great circle are occupied by small circles, including quatrefoils, with cinquefoil leaves at the sides. A frieze, charged with grotesque animal and human heads, ranges over the window, and above that appears the high-pitched gable end of the roof. Between the two westernmost buttresses, a deep and strong semicircular arch expands over the east wall of the cloisters, and was supposed, by the late Mr. John Carter, to have constituted a part of the Church erected by King Edward the Confessor.

Some singular but ingenious peculiarities, arising from the contiguity of the cloisters, are observable on the south side of this edifice: these arose from the means necessary to be employed to sustain the walls, and, at the same time, to admit of such a considerable space to intervene, as the

\* This prelate contributed towards the expense of the rose window in the northern transept, when it was rebuilt by Mr. Wm. Dickenson, in the year 1722; but whether according to the original design, or from a new one, does not appear.

breadth of the cloisters, between the superstructure and the abutments. The first six buttresses westward from the transept have their bases within the cloister green, and are each connected with the walls of the Church by four arch-buttresses of considerable magnitude, the uppermost of which extend across the aisle. The three other buttresses adjoin to the wall, like those on the north side; and like those, also, all the buttresses are graduated, but these are unornamented and without niches.

The *West Front* of this edifice consists of a central façade in the pointed style, flanked by two anomalous square towers, the modern parts of which were designed by Sir Christopher Wren, and carried to their present height, of 225 feet, in the early part of the last century. In the middle of the façade is a deeply-recessed entrance-porch, with a vaulted and ribbed roof, but the ribs are greatly decayed and mutilated. The walls, which gradually contract to the door-way, are wrought into compartments of pannelled tracery. Two blank shields, projecting from sunk pannels, with a large niche and pedestal over them, ornament each side of the porch. The space above the great arch is filled by ten other niches, separated by small buttresses, and terminating in cone-shaped canopies, truncated. Over the latter is a modern cantiliver cornice, and between that and the parapet projecting before the great west window is a frieze, charged with various shields of arms, viz. George the Second, Queen Elizabeth, St. Edward the Confessor, the College of Westminster, Order of the Bath, &c. The great window is admirably proportioned; and its tracery, though not complicated, is yet elegant. It is divided into twenty-four large and fourteen small compartments, by two principal and four inferior mullions, and four transoms. All these divisions are filled with painted glass of the patriarchs, &c. in brilliant

colouring. On each side are three compartments of pannelled tracery, and over the window is a very heavy cornice. The frieze is thus inscribed, in reference to the completion of this front, A. R. GEORGII II. VIII. M.DCC.XXXV. In the gable of the roof is a small triangular window, with tracery. The piers adjoining to the entrance-porch, and which partly sustain the towers, are supported by massive buttresses, the several stages of which are ornamented with canopied niches. The flanking towers may be described as being each divided into two nearly equal parts by a Tuscan cornice; and their general character may be seen by the elevations in *Plates* 1 and 4. In the lower divisions are pointed windows, with blank arches over them, including quatrefoils and circles; and above the latter is a second range of pointed windows, latticed, which ascend to the cornice. Immediately over the cornice, on each side, is a Roman pediment, with enrichments, below which, in the north tower, are the clock dials. Latticed windows, of a mixed character, rise above the pediments, and with their surmounting scroll-work and panning extend to the cornices beneath the parapets, which are pierced and embattled. The pinnacles, which crown the whole at the angles, are octagonal, and terminate in finials wrought like fir-apples: at their bases are ornamental trusses inverted. The side divisions of each face, in both towers, project beyond the central parts, and are sculptured into successive ranges of panning.\*

All the exterior walls of this edifice have embattled para-

\* It has already been said that these towers were completed by Sir Christopher Wren, and notwithstanding the apparent self-complacency with which he regarded these designs, they furnish a most memorable example of his failure in his ill-judged attempt to assimilate the principles of Classic architecture to those of the Pointed style.

pets ; and the roofing, which is of a very high pitch, is substantially covered with lead. The central tower, or that rising at the intersection of the choir and transept, was never carried up to the height which, from the ancient work, appears to have been originally intended ; and, although it was rebuilt after the fire here in the year 1803, which threatened destruction to the whole edifice, it has still a dwarfish and unfinished aspect. In the reconstruction, all the openings in the arches were filled up by brick-work ; and still further to insure security against fire, strong iron doors were introduced at all the points of interval ; so that the timber roofs of the transepts and of the body of this fabric have not now the least communication with each other.

On entering this venerable edifice from the west, the *Interior* produces a most striking and impressive effect ; the view from that point being more extended and unbroken, and the architectural character of the design more apparent, than from any other. The lights, too, are so happily introduced, and the arrangements and proportions of the columns so nicely adjusted to the forms and magnitude of the arches, and to the ærial loftiness of the vaulting, that the whole combines into one harmonious perspective, and for a time the spectator feels a stronger inclination to contemplate the picture than to examine the building.

The west entrance opens immediately from the porch by a high pointed arch, but within that there is now a second arch or doorway, obtusely pointed, which was erected in 1813, to sustain the monument of the Right Hon. William Pitt. The ancient trefoil-headed pannelling which, rising from the basement-seat, extends over the lower face of the walls, flanking this entrance, is concealed from view by different monuments. Above the entrance is a double tier of cinque-foil-headed pannels, reaching nearly to the sill of the great



west window, the design of which, with the other arrangements of this part of the building, may be understood from *Plate 4, C.*, which exhibits a section of the building from south to north, across the nave and its ailes: the extent of the vaultings or galleries over the ailes, and the manner in which both the great and the arched buttresses are carried up, are also shewn by the same print. The areas of the west towers were once open to the ailes; but that towards the south is now closed and fitted up as a Consistory Court, and the other is principally occupied by the monument of Captain Montagu: it includes a winding staircase leading to the leads, from which there is a beautiful view over the adjacent neighbourhood, as well as more extensive prospects over the metropolis and surrounding country.

From the *Longitudinal Section* of this edifice, *Plate 3*, a complete idea may be formed of its internal arrangements and proportions, as well as of those of Henry the Seventh's Chapel. The nave, which is separated from the choir and its ailes by the organ-gallery and adjoining iron gates, has eight high-pointed arches on each side, rising from large circular columns, each of which is surrounded by eight light shafts. The latter, however, are not entirely detached, but are conjoined at the back to the columns they surround, (and out of the main stones of which they are wrought,) except in the more ancient work of Edward the First's time: this extends to the second column westward from the choir, and in those four of the small shafts are entirely separated from the great columns, except at their bases and capitals. The other columns of the nave are also surrounded in the upright by two large bands or fillets, and the small shafts have octagonal caps and plinths, but the ancient columns have no fillets, and the bases and capitals of their surrounding shafts are circular. Another variation may be seen in the sub-



plinths, which in the ancient columns form one massive whole, but in the others every smaller shaft has an octagonal sub-base and plinth resting immediately upon the pavement. The architraves display numerous bold and deeply-cut mouldings, the labels of which spring from corbel heads, either animal or human. Over each of the great arches (ranging above an ornamental string-course), are two finely-proportioned double arches separated by clustered pillars, and having circles, including cinquefoils, beneath the apex of each, with trefoil-headed compartments below, divided by a single shaft. These arches, which extend completely round the church, open to the spacious galleries over the ailes, and greatly add to the elegant lightness of the whole. From the innermost pillar of each of the great columns rises a triplicated shaft, from the coronals of which, respectively, the ribs of the vaulting spring; these concentrate in a strong spine, or longitudinal rib, and are ornamented at their intersections by sculptured bosses variously diversified. The upper, or clerestory, windows of the nave range immediately over the double arches, as represented in the section.

The north and south ailes extend from the western towers to the transept, but the communications are interrupted by iron gates, which have been set up on a line with the entrance to the choir. The walls of each aisle, below the windows, are divided into corresponding compartments, each consisting of three trefoil-headed arches, separated by slender shafts, rising from a basement seat; but the whole is much broken, by the numerous monuments which have been erected here. In the trefoil arches of the more ancient parts, a greater elegance prevails than in those of later date, and there is a remarkable diversity in the vaulting of each aisle; the arches of those of Henry the Third and Edward the First's time, springing immediately from the capitals of the shafts,

whilst all the others, of subsequent construction, take their spring at some distance above the capitals. In the South aisle are three doorways, two of which open to the cloisters, and the third communicates with the deanery: over the latter is an ancient oaken gallery, decorated with a panneling of trefoil arches, quatrefoils, &c. In the more eastern part of each aisle is a range of seven ancient stone shields, sculptured with the arms of the principal benefactors to this edifice, and apparently attached to the walls, by bands, or labels, fastened to human heads, except that of Edward the Confessor, which seems pendant from the heads of martlets.\*

The *Choir*, which is represented in *Plate 5*, forms a very interesting portion of this church; and the eye, on entering the avenue from the nave under the organ gallery, is particularly struck by the grandeur of the perspective which results from the loftiness of the piers and arches, the en-

\* The colours on the above shields are still partly visible: the charges are as follow. In the South aisle, 1st. Sable, a Cross Patence between five martlets, Or; *St. Edward the Confessor*. 2nd. Gules, three Lions Passant Guardant, Or; *Henry the Third*. 3rd. Or, four Pallets, Gules; *Raymond, Earl of Provence*. 4th. Gules, seven Mascles conjoined, three, three, one, Or; *Roger de Quincy, Earl of Winchester*. 5th. Quarterly Gules and Or, a Bendlet Sable, and File of five Lambeaux, Argent; *Henry de Lacy, Earl of Lincoln*. 6th. a Lion Rampant, Gules, crowned Or, within a Border Sable, Bezanty; *Richard, Earl of Cornwall*. 7th. Gules, three Lioncels Rampant, Argent; *Richard, Earl of Rothsay*. In the North aisle, 1st. Or, an Imperial Eagle, Sable; *Frederick II., Emperor of Germany*. 2nd. Semée of Fleurs des Lis, Or; *St. Louis, King of France*. 3rd. Or, three Chevrons, Gules; *Richard de Clare, Earl of Gloucester*. 4th. Or, a Cross, Gules; *Roger Bigod, Earl of Norfolk*. 5th. Gules, a Lion Rampant, double queue, Argent; *Simon de Montfort, Earl of Leicester*. 6th. Checky, Or and Sable; *John, Earl of Warren and Surrey*. 7th. Gules, a Cross Patence, Vaire; *William de Fortibus, Earl of Albemarle*.

riched elegance of the vaulting, and the 'dim religious light' that gleams through the coloured quarries of its eastern windows. An enclosure of modern wainscoting, designed and first constructed about the year 1775, by the late Mr. H. Keene, surveyor of the works, separates it from the side ailes and transept; on the East it is bounded by the screen of St. Edward's Chapel, which crosses the area at the second column from the central tower. It is entered from the nave by a flight of three steps, immediately above which the stalls commence: these, which extend nearly to the western piers of the tower, are thirty-four in number, including those for the dean and sub-dean. They are of oak, and are ornamented with canopies and pinnacles in the pointed style, though not conceived in good taste: all the pinnacles are of cast iron. In front of the stalls are rows of seats for the choristers and king's scholars on the foundation; beyond which are various pews and other seats. The pulpit, which stands near to the north-west pier, is supported by a clustered column, spreading into an hexagon; and the sounding-board, which is surmounted by a finial and pinnacles, is sustained by a well-executed palm-tree. The pannels are ornamented with oval compartments of twelve leaves, having a rose in the centre of each; at the angles are small pillars, those in front terminating in finely-carved cherubs. More eastward, after an ascent of two steps, is an iron railing of rich scroll-work, immediately within which is the very curious *Mosaic* or *Tesselated Pavement*, which was brought from Italy by Abbot Ware, in the reign of Henry the Third, and laid here in the year 1268. The design or pattern of this pavement is so exceedingly complicated that no verbal illustration can give an adequate idea of its diversified arrangement; and although it has been greatly injured by wanton spoliation and accident, and many thousands of its tessera

taken away, it must still be regarded as one of the most interesting works of the kind which now remains. In a general way, it may be described as consisting of a border of circles and parallelograms, all intersecting each other in the guilloche manner, and inclosing a large square, within which is another square, placed diagonal-wise, containing a central and four other circles, intersecting as before, and having four other circles without, towards the cardinal points, all the borders of which concentrate in that of the inner square.\* Its principal materials are marbles of different kinds and colours, and coloured glass. The *Altar Screen*, which is a very elegant composition in the pointed style of architecture, has been recently restored, as nearly as could possibly be ascertained, to its original form, with artificial stone by Bernasconi. It includes a fine assemblage of canopied niches, pinnacles, arched pannelling, &c., and has two doorways, (ornamented with rich foliage, deeply pierced, and other sculpture,) which open into St. Edward's Chapel. On the south side of this part of the choir is the dilapidated monument of King Sebert, erected here about the last year of Edward the First, and still displaying the very earliest examples of oil-painting known in this country, in three full-sized figures at the back, on oak-pannelling, of Sebert, Henry the Third, and an ecclesiastic in episcopal vestments, probably intended for Bishop Mellitus. On the same side is the tomb of Anne of Cleves, the divorced consort of Henry the Eighth; and on the opposite, or north side, are the very curious monuments of Aveline, Countess of Lancaster; Edmund Crouchback, Earl of Lancaster, second son of Henry the Third, her husband; and Aymer de Valence, Earl of Pembroke. Since the coronation of his present majesty, George the Fourth, in July,

\* Vide Brayley and Neale's "History, &c. of Westminster Abbey," in which is a very particular account of the Pavement; vol. ii., pp. 39—43.



1821, the whole choir has been refitted, and the wainscoting on each side, between the great piers of the tower, carried out two feet : the monuments have also been repaired, and other improvements made. The above piers, which are of immense magnitude, are each surrounded by sixteen shafts wrought out of the main stones ; but the columns more eastward are encircled by four shafts only, all which are detached, except at their bases and capitals, where they are bonded by fillets. The mouldings of the double arches exhibit a singular variety of foliage, deeply under-cut, and other sculptured ornaments. The great arches of the tower are more obtusely pointed than those which spring from the smaller columns : this arises from the piers having been carried up to twice the height of those columns, for the double purpose of giving lightness to the fabric, and of establishing sufficient abutments to resist the lateral pressure. Besides the entrance from the nave, there are entrances on the north and south from the transept.

The South end of the transept, an elevation and section of which are represented in *Plate 4*, bears the general name of the *Poet's Corner*, from the numerous monuments of poets and men of genius who have either been interred or commemorated here. It consists, principally, of a middle and one aisle on the east, separated by four very high pointed arches, having numerous deep mouldings, which spring from the capitals of the large columns, as delineated in section B, in which, also, the general forms of the windows, pannellings, double arches, &c. are distinctly shewn. On the west side, open to the church, and immediately over the roof of the cloisters, is a kind of gallery with a brick flooring, in which many ancient records belonging to this church are kept : there is, likewise, a small room, on the northern wall of which are the remains of an ancient painting of a white hart, couchant. Several figures, in full relief, including angels scattering incense,



ornament the spandrils of the middle tier of windows, but are much broken. Nearly all the walls above and between the arches, to the height of the basements of the upper windows, are sculptured with a kind of light chequered work, representing expanded flowers within small squares; and this mode of enrichment is general throughout all the ancient parts of the church. The Chapel, which forms the end of this transept, and which has received name both from St. Blaize\* and St. Catherine, was, most probably, dedicated to St. Faith, a whole-length figure of the latter saint having been delineated on the eastern wall. This is a dark and gloomy place, but deserving inspection on several accounts: it seems probable that it had, originally, a communication with the crypt of the ancient Chapter-house, now used as a depository for exchequer and other records. A, in *Plate 4*, represents the eastern exterior of the transept, together with the east end of Henry the Seventh's Chapel.

In its general character, the Northern division of this transept resembles the part already described, but there is an additional aisle, as shewn in the plan, though both the side aisles are almost separated from the central one, by walls which have been erected to support the different monuments. The north end of the middle aisle is, altitudinally, divided into five compartments, of unequal height, the lowermost of which includes the two great entrances from the central porch, which open under obtusely-pointed arches, ornamented with roses, &c. In the spandrils are alto-relievos, representing Sampson tearing asunder the lion's jaws, and other sculptures, all which are too greatly mutilated to admit of accurate designation. A colonnade of six pointed arches, with

\* The Chapel of St. Blaize stood in this transept, near the spot where the Duke of Argyle's monument has been erected: it was taken down about sixty years ago, by the elder Gayfere, master-mason to this church.

trefoil heads, resting on triple-clustered columns, forms the next compartment, through which is carried the ancient narrow gallery, or passage of communication, round the church. The third compartment consists of a range of six lancet-shaped windows, having slender shafts at the sides and in front; and under the soffits of each arch are four circles of foliage, including busts of angels, most of whom are playing on musical instruments: these medallions (twenty-four in number,) were unquestionably intended to represent the heavenly choir praising the Almighty. The sculpture is extremely curious, from displaying such a variety of forms of ancient musical instruments. In niches at the outer side of the end windows, are full-length statues of two sovereigns, probably intended for St. Edward the Confessor and Henry the Third. The fourth compartment includes three finely-proportioned double arches, separated by clustered shafts, and having quatrefoils in circles below the apex. The fifth, and uppermost compartment, includes the Rose window, described before (page 161,) which is filled by painted glass, representing the Holy Scriptures in the centre, surrounded by a band of cherubim, &c.; and in the larger divisions of the greater circle are full-length figures of the Evangelists and Apostles in recumbent positions. The east aisle of this transept was formerly separated (by screens) into the three chapels of St. John the Evangelist, St. Michael, and St. Andrew: the latter occupied the north end, which has a pannelling of trefoil-headed arches; the spandrils are sculptured with two alto-relievos, now much damaged.

Immediately behind the choir is the Chapel of *St. Edward the Confessor*, the eastern part of which includes the monumental chapel of King Henry the Fifth. Its common entrance is by a flight of steps from the north aisle; but there are two others through the enriched doorways of the altar

screen; these are used at coronations, at which times this chapel is fitted up as a withdrawing-room for the sovereign. Near the middle is the mosaic shrine of St. Edward, whose thrice-translated remains now repose within an iron-bound chest in the upper part;—and along the frieze of the altar screen is a very curious display of sculpture in alto-relievo, representing the principal events, both real and legendary, of the life of that monarch. Adjacent to the shrine are the Coronation Chairs of the English sovereigns, the most ancient of which was constructed in Edward the First's time, and has inclosed beneath its seat the Prophetic Stone, (reputed by the Monks to have been Jacob's Pillow,) which was brought from Scone, as before stated. Surrounding this chapel are the monuments of Henry III., Edward I., and his consort, Queen Eleanor; Henry V., Edward III., and Queen Philippa; and Richard II. and Anne of Bohemia, his first queen. The tomb of Henry V. is within an arched recess, over which is a spacious chantry, now merely used as a repository for models of buildings and monuments; this is entered by two stair-cases, within octagonal towers, ornamented with canopied niches, statues, and pierced tracery; and at the head of the chapel, above the altar part, is an extremely rich composition of screen-work in the decorated pointed style, including several large statues of saints and kings, and numerous small ones, within elaborately-wrought niches. On the outer sides of this chapel, also, (crossing the ambulatory,) are other ranges of statuary and sculpture, including alto-relievos of the respective coronations of Henry V., in England and in France. The *casque*, or helmet, worn by that monarch at the battle of Agincourt, is fixed on a wooden bar between the entrance towers; and his shield and war-saddle, now almost reduced to the bare wood, are fastened against the great columns at the sides. The pavement

of St. Edward's Chapel is wrought with tessera in stars, circles, triangles, and other figures, let into large slabs of bluish coloured marble. In the three upper windows at the east end, are some very interesting specimens of ancient stained glass, principally of the kind called *pot-metal*, from the colours being incorporated with the glass, whilst the whole is in a state of fusion, by which means the stain pervades the entire mass. Each window is divided by a mullion into two principal lights; and in each of the latter is a whole length human figure, nearly seven feet high, standing in a niche under a high canopy. These figures represent our Saviour and the Virgin Mary; St. Edward the Confessor, and his chosen patron, St. John the Evangelist; and St. Augustine, and Bishop Mellitus. Much of the colouring is particularly rich and brilliant; and there is great spirit and elegance both in the design and execution; but, during the long course of years, during which they have been exposed to the ravages of time and accident, they have not escaped without considerable injury. Every figure is composed of a multitude of small irregular pieces, cut to particular forms, and fixed in lead; the faces alone have been each painted on a single piece, forming the largest in the whole figure; but most of them are now starred or cracked: that of St. Edward is fifteen inches in length, including the beard.

Of the chapels without the choir, nothing particular need be said, except of that altered by Abbot Islip into its present form, in the reign of Henry VII. This is a very pleasing specimen of the enriched pointed style; and the screen, which separates it from the north aisle of the choir, is very elegant. Nearly adjoining to it, over the entrance to the small chapel of St. Erasmus, is a beautifully-decorated *niche*, (of alabaster,) which was also the work of the same abbot; but the fine tracery at the back has been shamefully mu-



tilated, to make room for a commemorative tablet for some Bishop of Londonderry. At the base is a pannelling of quatrefoils, in squares, and other ornaments; and the whole is surmounted by a triple-headed canopy, enriched with pierced work, and of very elaborate design. The sides of the niches are flanked by double buttresses; without which, on each side, is a large **S**, with an **I**, going through the centre; an *Eye*, with a hand holding a *ship* or branch, and the word *Islyp*.

#### CHAPEL OF HENRY VII.

The *Chapel of Henry the Seventh* is constructed in the most florid style of pointed architecture; and every part, both externally and internally, is covered with sculptural decoration, either in pannelling or other forms. According to Holinshed, the charges for erecting it are said to have amounted to 14,000*l.*; which, compared with the present value of money, would be fully equal to the sum of 200,000*l.* Even the late general repairs and restorations of parts of this structure, (chiefly of the exterior,) which were commenced in 1809, under the superintendence of the late James Wyatt, Esq. and completed by Mr. Thomas Gayfere, the abbey-mason, in 1822, cost upwards of the sum of 42,000*l.*, which was defrayed at the national expense, by successive grants from Parliament.

This edifice consists of an entrance-porch or vestibule, a nave, two side ailes, and five small chapels, surrounding the east end, which may be inscribed within a semicircle, as shewn in the ground plans in *Plates 1 and 6*. The vaulting and roof are supported by fourteen octagonal buttress-towers, viz. six on each side and two eastward; between which are thirteen lofty windows; those of the ailes being embowed, and those of the chapels projecting in three angles, the central one forming an acute point. The arched or flying buttresses, which, extending over the ailes, sustain the superstructure



of the nave, are elegantly pierced, (as represented in the transverse section, *Plate 6*,) into circles, quatrefoils, and other forms; and, on all the upper weather mouldings, Henry's supporters, the lion, the dragon, and the greyhound, are sculptured in full relief, as creeping downwards. Similar sculptures adorn the boldly-projecting cornice below the parapet, intermixed with the portcullis, the rose, and the fleur-de-lis; and those badges are repeated, in alternate succession, in the lower range of pannelled quatrefoils, surrounding the plinth. All the buttress-towers rise to a considerable height above the parapet, and are each crowned by an octagonal cupola of a graceful form; along the angles of which run crockets of foliage, terminating in a richly-clustered finial. The upper part of every buttress, below the cupola, is elegantly wrought into a series of either three, or four, canopied niches, in which statues formerly stood, as may be inferred by the representations in old prints, as well as from other circumstances: on each pedestal is an inscribed label, in black letter, containing the name of some Prophet, Apostle, or Saint. The soffits are enriched with elegant tracery-work; and a profusion of minute sculpturing, involving roses, and other expanded flowers, branches of foliage, leaves, animals, monsters, human heads, &c. is spread over many parts of the fabric.

The *Interior* is approached by a flight of twelve steps, ascending through the porch, or vestibule, beneath a central and two smaller lateral arches, of equal height, from the ambulatory which goes round St. Edward's Chapel. An elegant arch, or rather vault, of stone, about 17 feet in the span, forms an embowed roof to the porch, (which measures 28 feet 4 inches, from north to south,) the entire soffit and side walls of which are beautifully wrought into panneling tracery, including numerous ornaments of roses, fleurs-des-lis, &c.; embattled transoms; Henry's supporters, badges, and arms; circles, quatrefoils, and other figures. The steps

ascend to a platform; from which, at the sides, are small entrances to the ailes, and, in front, three pointed-arched doorways, opening into the nave: the latter are furnished with ponderous double gates, framed of massive oak, covered with thick plates of brass, richly gilt, and perforated into numerous oblong compartments, including divers royal badges, and other ornaments, which are raised in similar relief, on both sides. The general forms of these gates, with the intervening buttresses, and the enrichments over them, are shewn in the *Transverse* section, *Plate 6*, (taken on the line marked A and B in the ground plan,) together with the western extremities of the ailes, the great west window, the vaulting, the roof, and the surmounting cupolas; and at the bottom is a section of the royal vault under the nave, which was constructed after the decease of Queen Caroline, in 1737.

On entering the nave, (to which there is an ascent of two steps from the platform, and a third just within the gates,) the spectator is immediately interested by the elevation and grandeur of the vaulting, the airy elegance of the architecture, and the exuberancy of the sculptural decorations; illumined, as it were, by the flood of light which pours through the finely-proportioned and expansive windows.

The nave is separated from the ailes by four arches on each side, obtusely pointed, which spring from slender pillars formed at the angles of the intervening piers. Similar arches, but varying in dimensions, rise from the more massive piers at the east end, and separate it from the five small chapels which surround that extremity of the building. A broad and vast arch, also, crosses the eastern part of the nave, and greatly contributes to its security and beauty, the whole of the soffit, as well as the entire face of the great piers which support the arch, being elaborately wrought into pannelled tracery, and other sculptural decorations, intermixed with statuary, and the royal arms, and supporters.

Immediately over the arches described, and going entirely round the edifice, is a range of demi-angels, crowned, in full relief, but in various costume; some being covered with feathers, and others clad in drapery. Between every two of them is a rose, a portcullis, or a fleur-de-lis, crowned, which they support with uplifted hands. Above these figures is another continued range of sculpture, which extends to the sill of the clerestory windows, and consists of a series of niches elegantly-designed, filled with Statuary, except in a few instances, where the figures have been taken away. The niches are separated from each other by conjoined triplicated buttresses, having pinnacles which rise to the canopies: the latter, as well as the pedestals, are ornamented with sculptured work. The statues, which are each about three feet high, and upwards of seventy in number, represent the principal Saints, Martyrs, and Confessors, of the Romish church: many of them are wrought with considerable skill and gracefulness; and they display both correctness of form and strong characteristic expression; a leading circumstance in the life or legend of each being made a distinguished feature in almost every figure;—thus, St. Anthony is characterised by his pig, St. Hubert by his stag, and St. Dunstan by his triumph over the “foul fiend,” who lies prostrate at his feet, vainly striving, with his claws, to unloose the forceps, with which the saint has firmly grasped him by the nose.\* The clerestory windows are well-proportioned; the sills and transoms are embattled, and the tracery, though not complex, is very handsome. In the small chapels, towards the east, both the architecture and ornaments are in unison with the general cha-

\* The costume, action, and emblems, of all the statues, are particularly detailed in Brayley and Neale’s History, Vol. I. and the proper name given to each, so far as could be ascertained. The curious carvings beneath the seats of the stalls, &c. are also particularized and described in the same volume.

racter of the pile, the pannelling being disposed into pointed arches, circles, quatrefoils, and other forms, charged with the royal badges, &c., and the vaulting into a rich display of fan-like tracery, the extreme lines of which extend to the large circle that bounds the central compartment, and has within it eight smaller circles surrounding quatrefoils, and a diagonal square, charged (in the different chapels) either with a rose, a portcullis, or a fleur-de-lis, in high relief. The windows project in three different angles, and are each separated into forty-eight divisions, by mullions and embattled transoms. The walls of the three easternmost chapels are, on both sides, decorated with a range of three saintly statues, as large as life, standing within niches, most elaborately and richly canopied, and crowned either by a lion, a dragon, or a greyhound: in each of the other chapels there is only one range of statues, the western walls being sculptured into pannelled divisions. From the *Section* of the north side, *Plate 7*, a very accurate idea may be formed of the superb character of this interior, and of the general style of the sculptural decorations; but, in addition to the latter, the two westernmost chapels were originally fronted by rich screen-work, as shewn in the section; all above the doorways and basements has, however, long been destroyed.—It is presumed that the vacant niche in the middle chapel was formerly occupied by a statue, either of Henry VII., or Henry VIII.; the initials *H. R.* involved by a knot, between a pomegranate and a rose, having been sculptured on the base of the pedestal.

But the most superb feature of this edifice is the main *Vaulting*, which has been truly characterized as a prodigy of art, profound geometrical knowledge being here combined with the utmost practical science, and the power of gravity effectually counteracted by professional skill. It consists of two principal divisions, viz. that of the nave, and that of the east end, the great arch, already mentioned, forming a line



of separation between them ;—but to describe it intelligibly, without graphic illustrations, is perhaps impossible, its tracery, pendant decorations, and other ornaments, leaving it without a parallel in architecture. It is entirely of stone, and of great solidity, though appearing to hang in air with graceful lightness, and overspread with sculpture like a web of exuberantly and elegantly wrought net-work. In the nave, the main ribs spring from the capitals of triplicated columns, worked on the face of the side piers, and they unite in the middle of the vaulting, thus forming a line of pointed arches. Every rib appears to go through the centre of a vast circular pendant, which, expanding from an octagonal point, (about twelve feet below the general surface,) extends the rich embroidery of its ramifications, in fan-like progression, till the extreme circles of each pendant meet in the central line of the vault; all the intermediate spaces being filled by ornamental panneling. The stones composing the pendants have the effect of key stones; and as the ribs which intersect them, and, indeed, form a part of the general mass, abut against the arched buttresses, or cross-springers, which stretch over the aisles from the exterior towers, the whole vaulting is, by that means, made ‘stedfast and immoveable.’ Ranges of perforated masonry, intersected by crossbands, or stays, &c. occupy the spaces between the haunches of the ribs and the side piers, to prevent any spreading of the former. Numerous cinque-foil-headed radiations, the outer point of each terminating in foliage, ornament the under part of the ribs and great arch. At the angles of the piers, between the ribs and the clerestory windows, are half pendants; and from the apex point of the arch above each window, a secondary division of the vaulting takes its rise, which spreads over all the interstices between the outer circles of the great pendants, its projecting lines meeting at the apex, and being there conjoined into smaller



pendants, (each about four feet in diameter at the top,) which key the whole together.—The display of sculpture in the eastern part of the vault is still more elaborately complex than in that of the nave. Here, the groins which extend from the side piers, do not cross the vault, but are terminated in six large pendants, similar to those above described, which go round the interior, and are conjoined with each other at the upper extremities. In the middle space between these pendants, and immediately over the splendid tomb of the Royal Founder and his Queen, is a smaller pendant, surrounded by eight diagonal squares, charged with Henry's badges, in full relief.

On each side of the nave, upon a raised flooring, is a row of *oaken stalls* surmounted by clustered canopies, wrought into open work in the pointed style, of most elaborate design and execution; in front, are reading desks; and before the latter, on the pavement, are rows of seats. The under-seats (which turn back on hinges) display a very curious assemblage of historical, grotesque, and other carvings; the general character of which is whimsical and humorous, though in a few instances approaching to the verge of grossness. These stalls, &c. have been appropriated to the occasional use of the Knights of the Bath and their Esquires, and all installations of the knights have taken place in this chapel, since the revival of the Order of the Bath by George I. On the canopies are placed the shields, helmets, crests, and swords of the knights; and over them are large silken banners, painted with the arms and names of all those who belonged to the Order at the period of the last installation, on June the 1st, 1812.

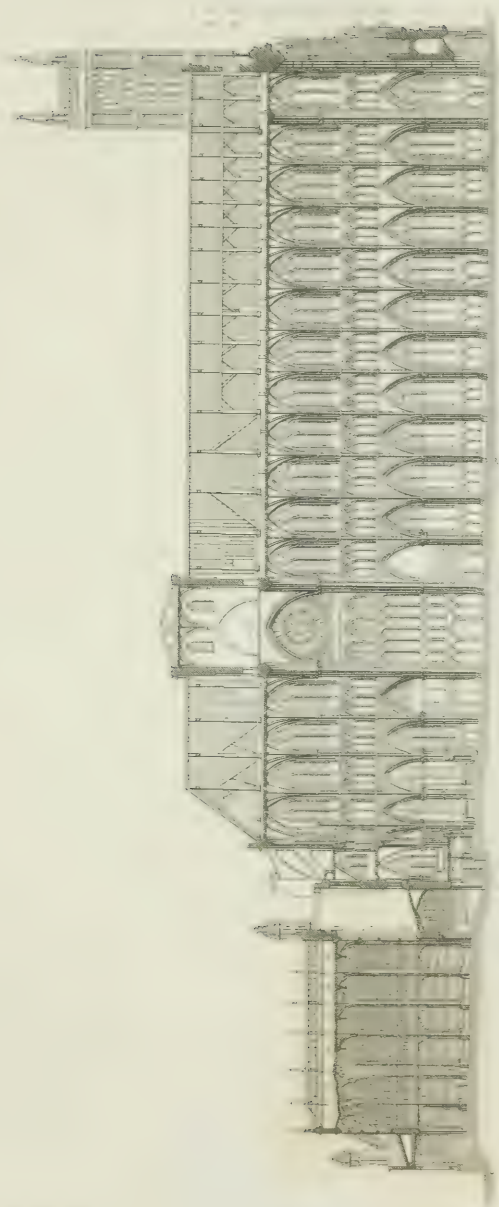
The *aisles* are both arranged and decorated on an uniform plan; except that, at the west end of the north aisle, there is a small inclosure called the Oratory, (probably used by the officiating priests as a sacristy or revestry,) and in the south

aisle a doorway leading to the roof and to the exterior : there are also some variations in the minor ornaments. Each aisle is separated into four divisions, by the great piers, which take the general form of a semi-octagon ; and every division includes an embowed window, with smaller lateral projections, of a similar form. Over each window is a flat ornamental compartment, having in the centre a clustered arrangement of Henry's badges. The walls are entirely covered with pannelled tracery, in numerous compartments ; and at the eastern termination of each aisle, independently of the panning, is a range of sculptured niches and saintly statuary, similar to what is in the eastern chapels. The vaulting of the aisles, though not so exuberantly rich as that of the nave, is very elegant : it is separated into four compartments, by the pannelled arches which spring from the inner faces of the piers. At each angle is a slender shaft, from the octagonal capitals of which, a fan-like progression of tracery spreads over the groins of the vault, and unite their outer lines in a central compartment, occupied by rich pendants : the side divisions are ornamented with orbicular and circular divisions ; the latter being studded with the founder's badges in high relief. At the west end of each aisle, is a low pointed-arched window, enriched with embattled transoms and tracery, as shewn in the section in *Plate 6*.\* The royal monuments of Henry the Seventh, Queen Elizabeth, and Mary, Queen of Scots, in this chapel, are particularly deserving of inspection ; as are those, also, of Margaret, Countess of Richmond, mother of Henry VII ; and Margaret Douglas, grandmother of James the First, and mother of Lord Darnley. That of Henry the

\* The elevations and sections which illustrate the above description, have been copied, under the friendly permission of Mr. I. P. Neale, from those executed by that gentleman, for the "History," &c. of this Church, already mentioned ;—but the perspective view of the choir is original.

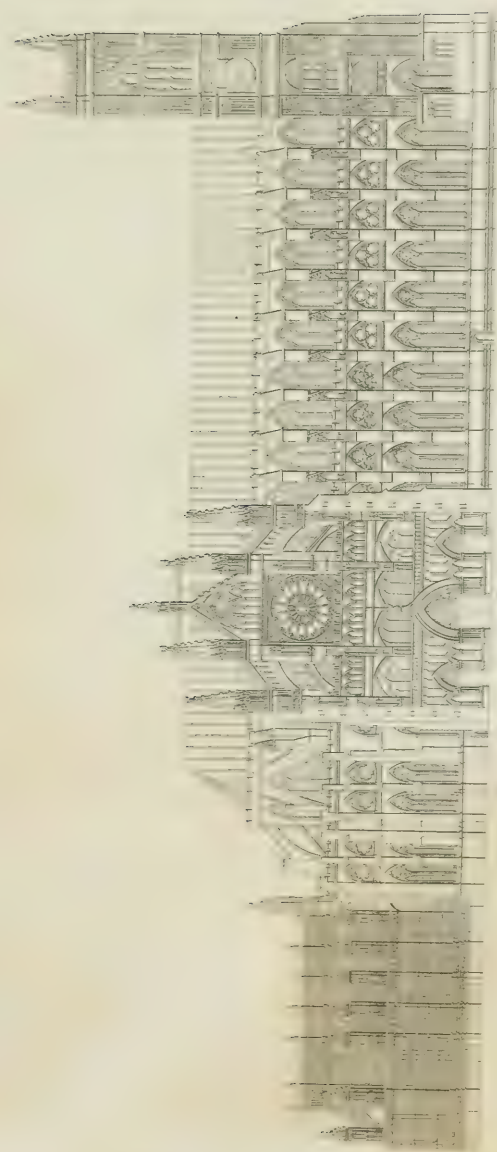
Seventh, with its brazen inclosure, (originally intended for a chantry chapel) is one of the most interesting specimens of art in this kingdom. The recumbent figures of Henry and his Queen, and the circular compartments in bold relief at the sides of the tomb, display the talents of Torregiano, who designed them, in a most masterly point of view. The marble sculpturing is likewise executed in a free and graceful style.

END OF THE ACCOUNT OF WESTMINSTER ABBEY.













THE CHOIR, LOOKING EAST.

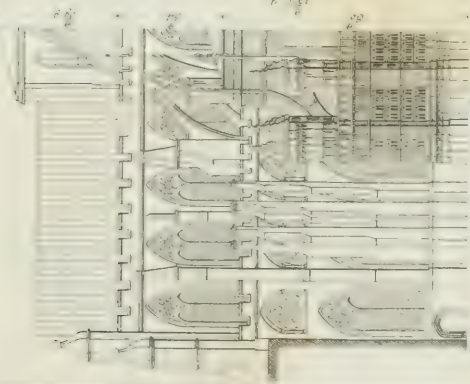
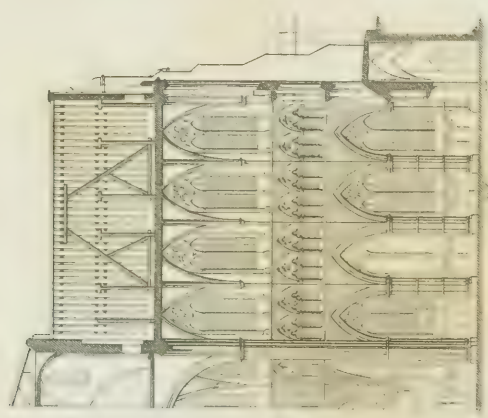
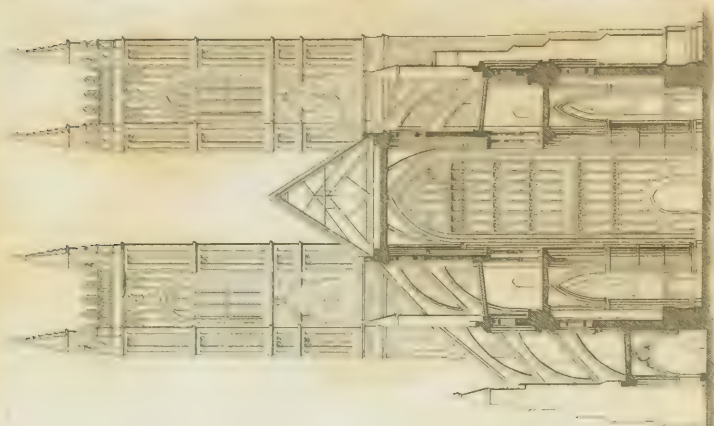
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1. Außenansicht

2. Innenansicht

Die Kirche ist ein gotisches Bauwerk, das im 14. Jahrhundert erbaut wurde. Sie ist ein Beispiel für die gotische Architektur in der Region. Die Kirche ist ein wichtiges kulturelles Erbe und ist ein beliebtes Ziel für Touristen. Die Kirche ist ein Beispiel für die gotische Architektur in der Region. Die Kirche ist ein wichtiges kulturelles Erbe und ist ein beliebtes Ziel für Touristen.



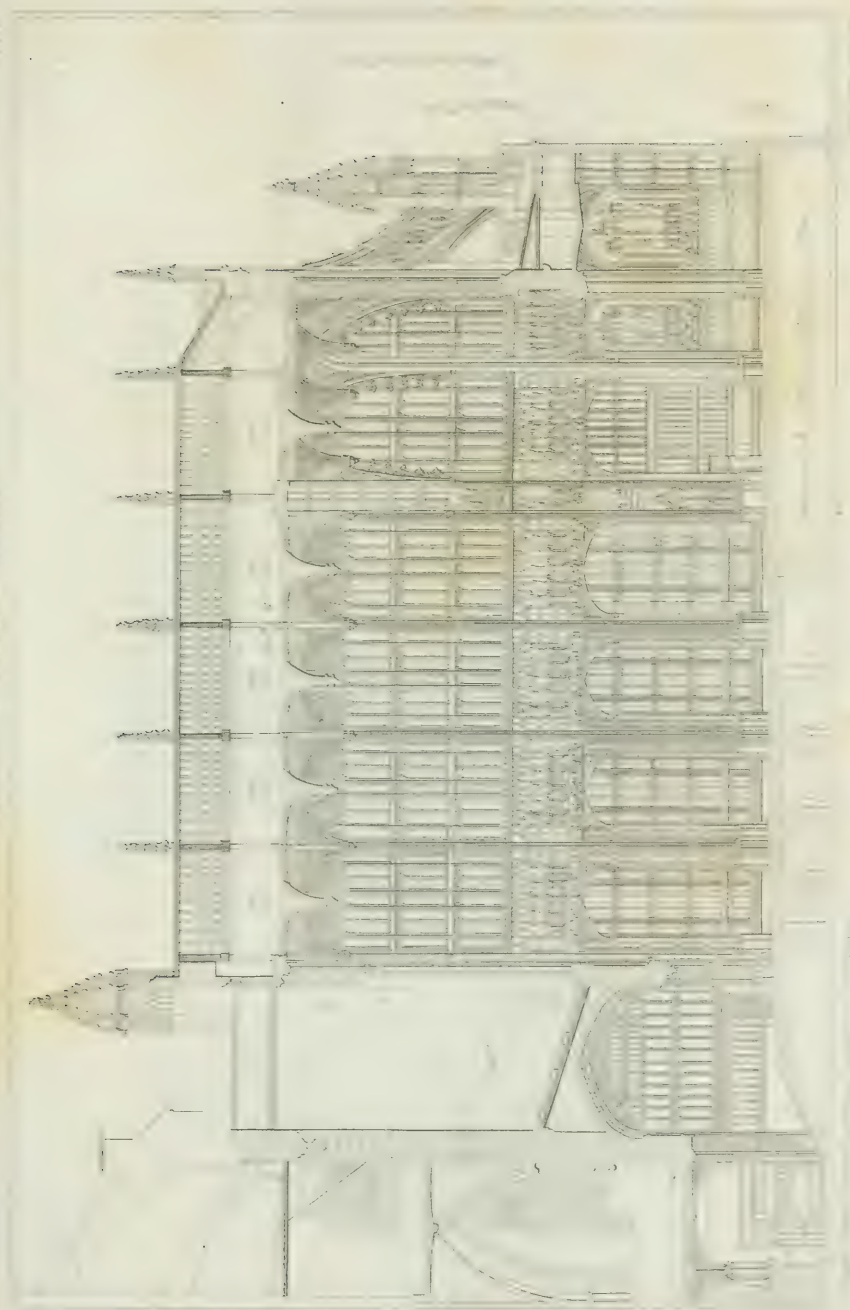






FIGURE 1. SECTION OF THE CHURCH.

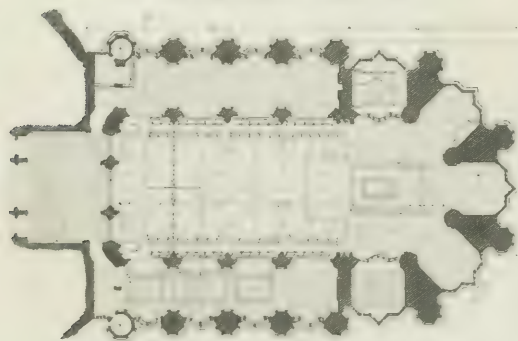
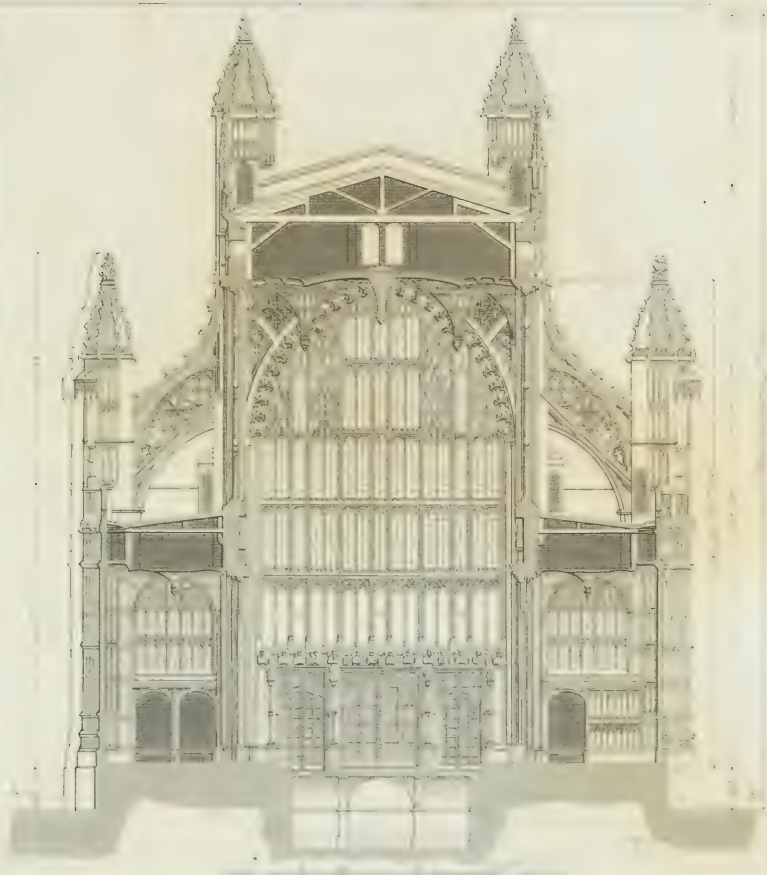


FIGURE 2. PLAN OF THE CHURCH.  
1861. THE CHURCH OF THE HOLY TRINITY, LONDON.  
DESIGNED BY J. H. STUBBS, ESQ., ARCHT.







SOME ACCOUNT  
OF  
THE NEW HALL, CHRIST'S HOSPITAL,  
NEWGATE STREET.  
BY J. BRITTON, F. S. A. &c.

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THE richly endowed, the truly useful, and extensively beneficial institution, commonly called '*The Blue-Coat School, or Christ's Hospital,*' ranks among the most prominent public charities of this benevolent metropolis. Whilst thousands both of the past and the present generation have derived instruction, and partly support, from this well-conducted seminary, we may fairly anticipate that its benefits will be extended to thousands of children yet unborn. It was originally founded by King Edward VI. on the site of a house of Grey Friars, which Henry VIII. had recently dissolved, but it is possessed of no property under the charter, other than the site on which it stands. Ridley, Bishop of London, was actively concerned in establishing this important school, which was soon endowed with considerable revenues, principally from the liberality of the wealthy citizens of London. In 1552, the house of Grey Friars was first prepared for the reception of its youthful inmates; and, at the end of that year, it is stated that nearly 400 scholars were admitted. King Charles the Second was a liberal donor to this establishment, by founding a mathematical class for forty boys, with



a grant of 1000*l.* a year, for seven years, payable out of the Exchequer. Another mathematical endowment was added to the preceding by Mr. Travers, who bequeathed sufficient funds to provide for thirty-seven boys. Liberally provided with revenues, admirably managed, and successively governed by excellent masters, the *Blue-Coat School* of London has obtained and secured the approbation of all classes of society.\* It has afforded support, and dispensed instruction, to many respectable merchants, tradesmen, and literati, now living ; it has sent mayors, aldermen, and sheriffs, into the city counsels ; and has nurtured the germs of genius, and founded the learning of a Camden, a Joshua Barnes, a Jeremiah Markland, a Middleton, a Coleridge, and a Lamb. The latter eloquent and justly popular writer has given such a pleasing and piquant picture of a blue-coat boy, in "Recollections of Christ's Hospital,"† that a few sketches from it cannot fail of interesting the reader ; and will serve to give life and attraction to the architecture which is designed to provide for the wants and comforts of its juvenile inmates.

"The Christ's-Hospital boy feels that he is no charity-boy :

\* The permanent Revenues of Christ's Hospital are great, arising from royal and private donations in houses and lands ; and, by a grant from the City, the governors license the Carts allowed to ply within its limits, to the number of 420, and their owners pay a small annual sum for such license. The expenditure is immense, being at present about 40,000*l.* per annum, of which 7000*l.* is paid in salaries to the officers and servants of the foundation.

The governors are unlimited in their number, being usually benefactors to the hospital, or persons of considerable importance, associated with the Lord Mayor and Corporation, who are governors by a charter : a donation of 400*l.* makes a governor. The governors have been made trustees to other extensive charities, by their several founders, and amongst them is one of 10*l.* a year each, for life, to upwards of 500 blind persons.

† See "The Works of Charles Lamb," 2 vols. 1813 ; and "Elia, a Series of Essays," 1 vol. 1823.

he feels it in the antiquity and regality of the foundation to which he belongs :—he feels it in the numberless comforts, and even magnificences, which surround him ; in his old and awful cloisters, with their traditions ; in his spacious school-rooms, and in the well ordered, airy, and lofty rooms where he sleeps ; in his stately dining-hall, hung round with pictures by Verrio, Lely, and others, one of them surpassing in size and grandeur almost any other in the kingdom\*.”

“ Within his bounds he is all fire and play ; but in the streets he steals along with all the self-concentration of a young monk. He is never known to mix with other boys ; they are a sort of laity to him, &c. &c.”

“ The Blue-Coat School,” says the same writer, “ is an institution, to keep those who have yet held up their heads in the world from sinking ; to keep alive the spirit of a decent household, when poverty was in danger of crushing it ; to assist those who are the most willing, but not always the most able, to assist themselves ; to separate a child from his family for a season, in order to render him back hereafter, with feelings and habits more congenial to it, than he could have attained by remaining at home in the bosom of it.”

Such a picture cannot fail to prepossess every humane heart in favour of a great public school, which affords clothing, boarding, lodging, and education, to nearly *twelve hundred children*, about five hundred of whom, the youngest, are placed at an excellent establishment at Hertford. Till very recently the buildings of the school consisted of various irregular, and, consequently, inconvenient apartments. These consisted of a spacious school-room—a great hall—a court room—kitchen—

\* “ By Verrio, representing James the Second on his throne, surrounded by his courtiers, (all curious portraits,) receiving the mathematical pupils at their annual presentation, a custom still kept up on new year’s day at court.”

dormitories—masters' houses—treasurer's house, &c. Many of them are parts and members of the Grey Friars' monastery, and have been altered, enlarged, and augmented at various times, but without any regard to general symmetry, or to the permanent ends and comfort of the inmates. It is gratifying to learn, that the Governors have, at last, resolved to rebuild the whole, and to render it worthy of the foundation, and of the purport and utilities of such an extensive system of education. The established architect of the hospital, *John Shaw, Esq.* after a careful and scientific survey of the whole premises, has made plans and designs for this purpose. These being approved by the Governors, the architect was instructed to commence the *New Hall*, early in the year 1825. In the year 1820, a new Infirmary had been built. To the Hall we may refer as a sample of the architectural style, and solidity of character, which will pervade the new edifice. The architect has very judiciously adopted the style of monastic architecture which prevailed about the time of its foundation, and may be properly termed the old English style, being thought most appropriate on that account, as well as most convenient for the purposes of the hospital: it affords the comfort of the cloystered court; and that irregularity, which, while it is most interesting and picturesque, is peculiarly convenient in enabling the architect to obtain the best interior arrangement for the domestic purposes to which the buildings are to be applied.

The first stone of the new hall was laid with great ceremony by His Royal Highness the Duke of York, by command of His Majesty, on the 28th of April, 1825, Sir William Curtis, Bart. being then president, and Thomas Poynder, Jun. Esq. the treasurer of the hospital.

The site of the hall is partially on the ancient wall, built for the defence of the city of London, and on the foundations

of the refectory belonging to the monastery of Grey Friars. The basement story of the hall contains the kitchen, butteries, cellars, and all the appurtenances connected with the dining-hall, or refectory. The ground-story will contain a room for the occasional meeting of the Governors; the wardrobe, with the staircases and passages of communication, and an open arcade, which will extend along the whole of the south front, about 200 feet in length, and 16 feet wide, for the shelter and exercise of the boys in hot or wet weather, with an arcade to their principal play-court in front of the hall. This court will be open to Newgate-street, and inclosed on that side with iron railing, so that the building and the children will be exposed to view to all persons passing through the city by that great thoroughfare. The east side of this court, or quadrangle, will consist of a range of wards and dormitories, to be built upon the site of the present old hall: and the west side is bounded by the high wall of the county prison, which will serve the purpose of a tennis wall for the boys.

The lower part of the building, forming the exterior and interior of the arcade, is built of solid masses of the Heytor granite, very highly wrought; and the remainder of the front is of Portland stone: the back front and flanks are built of brick. The roof is covered with lead.

The hall is approached by a principal stone staircase at the east end, and by others in the octagon towers, and at the back, communicating with the kitchen. It is 187 feet long, 51 feet wide, and 47 feet high. At the west end is a raised dais, or stage for the Governors, and galleries at the west and along the north sides, for the accommodation of the friends and relations of the children, and other visitors, who may attend the public suppers, which take place about Easter, and also at other public ceremonies. At the east end of the hall is a screen, over which is placed an organ and



singing gallery; the upper part of the west tower will be appropriated to an observatory. The boys breakfast, dine, and sup, daily in the hall; the present number is about 750; but the scale determined on for regulating the principal buildings of the establishment, on its rebuilding, is for the accommodation of 1000 children.

Such are the general arrangements and accommodations of this one department of a great building; and it is barely justice to remark, that science and good taste are manifested in every part of the design; and we may fairly conclude that when the whole is completed in the same style and character, the buildings of Christ Church will rank among the most important public edifices of the metropolis. When some of the houses in Newgate Street, facing Warwick Lane, are removed, the whole south front of the hall will be advantageously displayed to all passengers of that popular thoroughfare.

The accompanying print will serve to illustrate the above description, though it is regretted that the delineation could not be rendered on a larger scale, to do more justice to the design. A. Elevation of the south front, towards Newgate-street. B. Plan of the hall, with gallery and lobby at the east end, and dais at the west end, 3. At 1 and 2 are stairs to the kitchen, whilst 4 4 mark the stairs in the angular turrets. C. is the plan of the kitchen, or basement floor, the appropriation of which is explained on the plate.



AN ACCOUNT  
OF  
CARLTON PALACE.

By W. H. LEEDS.

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NOTWITHSTANDING that this edifice is deficient in the extent and spaciousness which we expect to find in a royal mansion, and although it by no means possesses sufficient accommodations for the residence of a sovereign, it must still be acknowledged to be a princely structure, and in point of architecture, one of the most elegant and ornamental in the British capital. We regret, therefore, that it should have been deemed more expedient to pull it down, than to preserve it as the residence of some branch of the royal family.

The site of the present mansion originally belonged to Lord Carlton, from whom it received its name. The celebrated Earl of Burlington bestowed it on his mother, the countess-dowager, in 1732, who transferred it in the same year to Frederick, Prince of Wales, grandfather of his present Majesty. It was here that the prince held his courts, and continued to reside till within a few weeks of his death, which took place at Kew on the 5th of March, 1751; and his royal widow expired within its walls on the 8th of February, 1772. It then remained unoccupied for several years, until a separate establishment being assigned to the Prince of Wales, as heir-apparent, upon his coming of age, in 1783, this mansion was selected as his residence. Such was its state of dilapidation at that time, that it was found necessary almost entirely to rebuild the interior. Considering the many obstacles he had to contend with; the difficulty of entirely correcting the defects of the former building, without taking it down alto-

gether; and the space to which he was necessarily restricted; Mr. Holland\*, the architect employed on this occasion, must be allowed to have displayed great ingenuity and taste, both externally and internally.

The front towards Pall Mall, extending only 195 feet, did not admit of much variety of display; accordingly the architect introduced only a portico, and two advanced pavilions at the extremities; whose bold projection in some degree compensates for the unfavourable circumstance of a northern aspect. This portico, which is truly admirable both in its plan and elevation, is certainly the finest example of the kind in the kingdom, and possesses an august majesty and grandeur absolutely unrivalled by any thing that preceded it. Exquisitely rich as are its embellishments, there is so much breadth—and, with all its intricacy of plan, so much simplicity, that the eye dwells upon it with unalloyed gratification. It has, indeed, been objected that this feature is too highly decorated for the rest of the façade: in this opinion, however, we by no means coincide; for although it cannot be denied that the architect might with propriety have continued the order throughout, we are so far from censuring him for not having done so, as rather to approve of the beautiful effect here produced by the contrast arising from the comparative simplicity of the other parts of the elevation; for although less ornamented, they all partake of the same character. We do not perceive here any of that motley contrast, or of that want of keeping, which disfigures so many

\* Henry Holland, who was likewise the architect of Melville House, Whitehall, and of old Drury Lane Theatre, died in 1806, at the age of 60. The screen façade of Melville House is a design of great merit, although unfortunately upon so minute a scale as to produce very little effect in the situation it occupies, where, to the common observer, its diminutiveness is more striking than its beauty.

of our buildings, and which shews an utter absence of feeling and taste. Had this fine portico been merely stuck against a plain front, we might very justly have censured the architect for an error of judgment; but the elegance of the windows, and the beautiful effect of the rusticated surface, are in perfect harmony with the principal feature\*. Another objection made to this façade, is that it is too small and too low; and we cannot deny that, when compared with some of the adjoining buildings, and when viewed from the rising ground in Regent Street, it loses in consequence and dignity. But to appreciate its merits fairly and impartially, it should be examined and considered as an insulated edifice. Thus regarded, we shall find that greatness of manner and nobleness of style may be attained even upon a moderate scale. In saying this, however, we must not be supposed to be insensible to that sublimity in architecture which results from extent, magnitude, and bulk.

The Ionic *screen colonnade*, which forms so conspicuous and peculiar a feature at Carlton House, has been frequently reprobated as ‘a beautiful absurdity,’—‘an elegant solecism,’ in which propriety has been sacrificed to mere effect; nor is it perhaps very easy to justify, to *cui bono* critics, such a license. Yet if it be at all allowable in architecture, as in poetry and painting,

“To snatch a grace beyond the *rules* of art,”

\* The term *rusticated*, applied to this mode of decorating the surface of a building—for such we consider it—has perhaps induced many to regard it as incompatible with elegance; whereas, in fact, it is productive of great richness, especially that species of rustic-work here adopted. The ancients employed it in many of their richest edifices, both Corinthian and Ionic; and the architect of the Bank of England has tastefully introduced it into some ornamental parts of that building, although he has in general adopted merely horizontal lines, omitting the vertical ones.

we think that Holland ought not to be severely censured for doing so much in this instance, particularly as he has been eminently successful in producing a strikingly picturesque effect. It was desirable to enclose the court-yard, so as to ensure a certain degree of privacy, and yet not entirely to exclude a view of the building from, or obstruct the prospect into, the street; and likewise to provide an elegant and tasteful object. He must be allowed to have accomplished this admirably: his task was a perplexing one; he had a Gordian knot presented to him, and if he could not exactly untie, at least he cut it most dexterously. Whether viewed, partially lighted by the sunbeams glancing through the columns, while the building behind is in shadow; or more completely illuminated, the effect of this screen is eminently picturesque. We are of opinion, too, that the house itself, although it certainly needs no concealment, gains considerably by being thus partially seen; not to mention the very beautiful manner in which a new picture—a fresh combination of forms, and constantly varying perspective, are thus presented to the eye at every step the spectator takes. Indeed, in this respect, Carlton House may be pronounced unrivalled, and so infinitely superior to any thing else of the kind, that too rigidly to cavil at so happy a poetical license, if we may so term it, savours too much of pedantry and hyper-criticism. After all, columns thus applied are not more absurd than a colossal column supporting nothing but a statue: but then for the latter we have classical precedents; and we are certain, that had an example of this kind been found among the remains of antiquity, it would have been quoted as being particularly beautiful. We confess, nevertheless, that this screen has its defects: the line of the stylobate on which the columns stand, does not cohere well at the junction with the gateways; the general design, too, of



the latter is meagre and poor; and why, it may be asked, instead of the wooden sentry-boxes, did not the architect invent something better, forming part of the screen itself? We are of opinion, likewise, that as this structure was obviously intended for ornament, it might with great propriety have been somewhat more decorated, although still kept subordinate to the façade. Nevertheless, in spite of these blemishes, which might easily have been avoided or remedied, the whole design is one of superior taste, and may deservedly confer upon its author the title of *pittore-architetto*.

We may, perhaps, be accused of having devoted too much space to this accessory feature of the building; but our desire to vindicate it from the sweeping criticisms that have been pronounced against it, and likewise the consideration, that in a work of so professedly an architectural character as that in which these remarks appear, it would have been unpardonable not to have entered somewhat minutely into a discussion of the merits of so very novel and peculiar a feature, have induced us to dwell upon it at some length.

The perspective view taken within the court-yard shews to advantage the fine projection of the portico, and its richly decorated soffit, with the screen, foreshortened.

To enter into a detailed description of the *interior* of this Palace, and to enumerate the various ornamental objects which its apartments contain, would not only require ten-fold the limits to which this article is restricted, but would be deviating from the plan of this work\*. We shall, therefore, content ourselves with pointing out the chief architectural features.

\* For a full and accurate description of the apartments, we must refer our readers to the third volume of Pyne's "Royal Residences," a work which it would be unfair not to notice here, or not to commend for its graphic splendour and fidelity.



The *hall* (of which a perspective view is given, looking towards the octagon vestibule) has an air of classical elegance, and while it is sufficiently spacious to correspond with the approach through the portico, is neither so large, nor so splendid, as to detract from the effect of the apartments to which it conducts: a fault that too frequently occurs in mansions where the magnificence of the entrance creates expectations that are not gratified, and thus produces an anticlimax in architecture. Some of the details, it must be confessed, are susceptible of improvement; and it would perhaps have been better had an ornamental moulding continued the line of the cornice of the entablature of the columns, so as to give greater connexion to these parts.

Before we leave the hall, we ought to remark the exceedingly rich architectural view from the windows of the north colonnade, through the portico and screen, to Waterloo Place and Regent Street, as far as the County Fire Office. It is certainly the richest and most picturesque piece of pillared scenery of which the metropolis can boast, and must convince every unprejudiced observer, and liberal critic, of the merit of the screen, as an ornamental object from the house itself.

The *octagon vestibule* is not only remarkably pleasing in itself, but serves to convey the idea of extent; its contracted scale, too, gives an effect to the apartments they would not have possessed had they been entered immediately from the hall. In which-ever direction the eye glances, it is struck by a pleasing view; for from this spot both the hall and staircase are beheld to very great advantage; and upon looking up, we have a view through an aperture in the ceiling into the upper vestibule. The *grand staircase* is excellently situated, both for convenience and architectural display; far better than according to the more usual mode of placing it in the

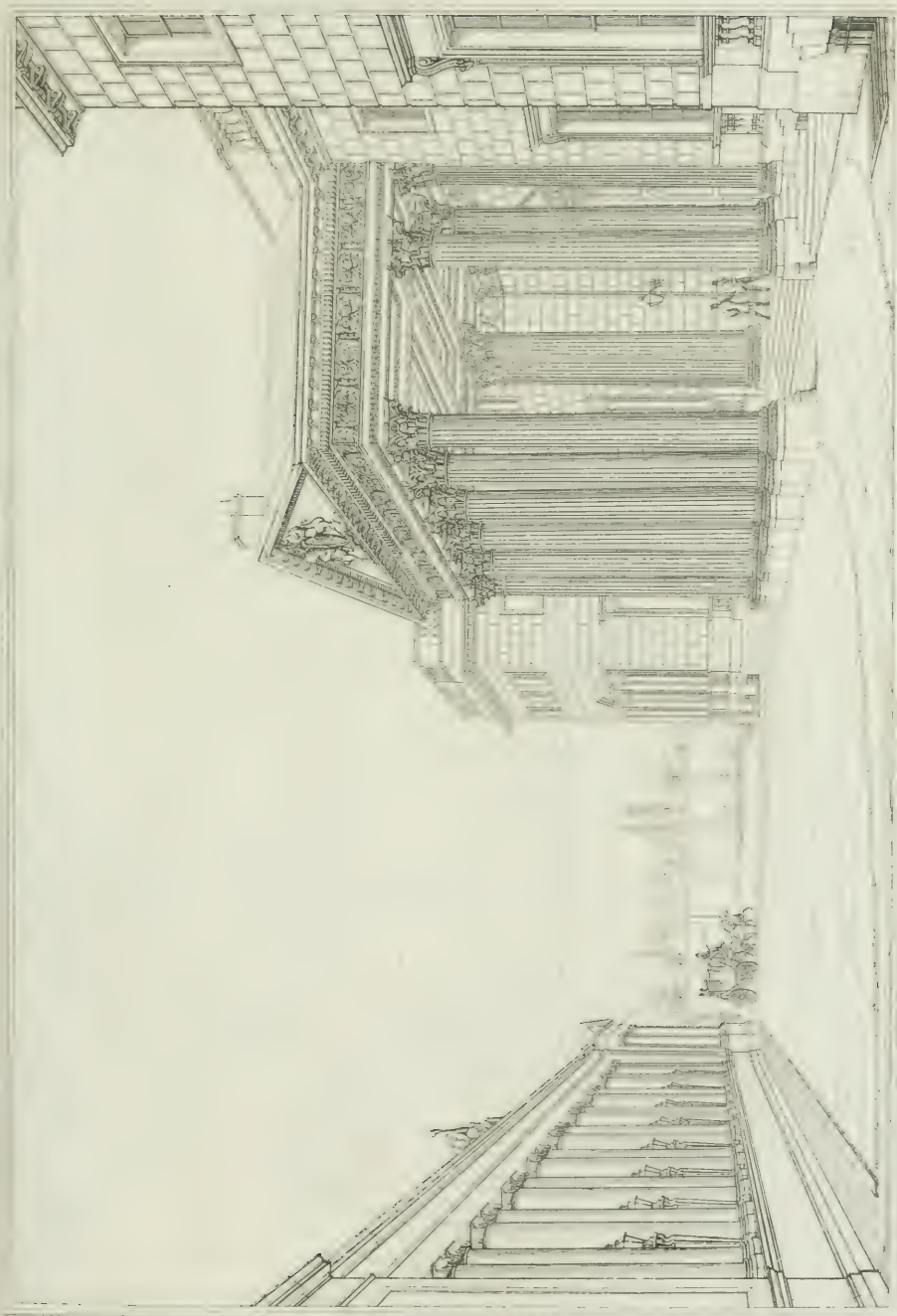
principal hall, or nearer the entrance, particularly as here it does not conduct to the state apartments. Without being remarkable for either grandeur or expanse, this staircase is a tasteful, and, owing to its happy position, a very effective feature. A view of it is annexed.

The *state apartments*, occupying the south and west sides of the building, and extending about 300 feet, are neither numerous nor very spacious; yet are—or rather were—very splendidly decorated, and fitted up, in a style of costly magnificence, with painted ceilings, rich hangings and draperies, gilded cornices, highly-ornamented doors, superb mirrors and chandeliers, valuable pictures, and several articles of *bijouterie*. On entering the ante-room, from the vestibule, we have on the right hand *his Majesty's closet* and the *blue-velvet room*, both which are fitted up in a similar and peculiar style, the hangings being framed in rich gilded compartments, with ornamental scrolls and foliages at the angles. On the left of the ante-room we enter successively the bow-room; the ante-room to the throne-room, or old throne-room; the throne-room; the dining or circular-room; the crimson velvet drawing-room; and, lastly, the west ante-room, situated in the north front, and opening into the colonnade of the hall. Of these apartments, that denominated the *throne-room* is the most spacious and superb, the walls being decorated with a series of Corinthian pilasters, richly gilded, and having an entablature of white and gold; yet the one most remarkable for architectural beauty and picturesque form is the *dining-room*. This apartment, as will be seen by the plan, is in its general form a rotunda, having four recesses, formed by the intercolumniation of Ionic columns. These latter are of scagliola, in imitation of porphyry, with silvered capitals. In one of these recesses is a large window, the only one in the room; opposite to this is a much deeper recess, for the

side-board; and in the two others are the doors. In the intercolumns between the recesses are two fire-places and two pier tables, exactly similar in design to the chimney-pieces, so that perfect symmetry is obtained. Over these are large mirrors, which, being exactly opposite each other, produce the most pleasing effects. For a beautiful combination of complexity and simplicity; for tasteful and novel decoration; for symmetrical arrangement; and for picturesque light and shade, and perspective, this room is certainly superior to any other in the suite. Independently, too, of its intrinsic beauty, it produces a pleasing variety.

Re-entering the hall, through the crimson drawing-room and west ante-room, and returning to the staircase, we now descend to the lower suite of rooms, or private apartments of his Majesty, which form a direct line of 345 feet, being extended beyond the upper floor by the Gothic dining-room at the east, and the conservatory at the west end. A range of splendid rooms in such a situation produces a piquant variety; and we have only to regret that the irregularity of the site was not such as to have afforded an opportunity of obtaining sufficient loftiness, which could not be accomplished, in adapting them for this purpose, without sinking the floor below the level of the garden, and perhaps endangering the foundations. In every other respect they present a noble *enfilade*, and are so admirably adapted for privacy and retirement, that looking from the windows upon the stately forest trees of the gardens, we might easily imagine ourselves at a distance from the metropolis.

Of these apartments, which are sufficiently varied in form and dimensions, the *ante-room* is not the least remarkable, being more than a double square, with the windows at the extremity, and although it is necessarily dark, the effect is far from unpleasing. To the left of this are, the library, the

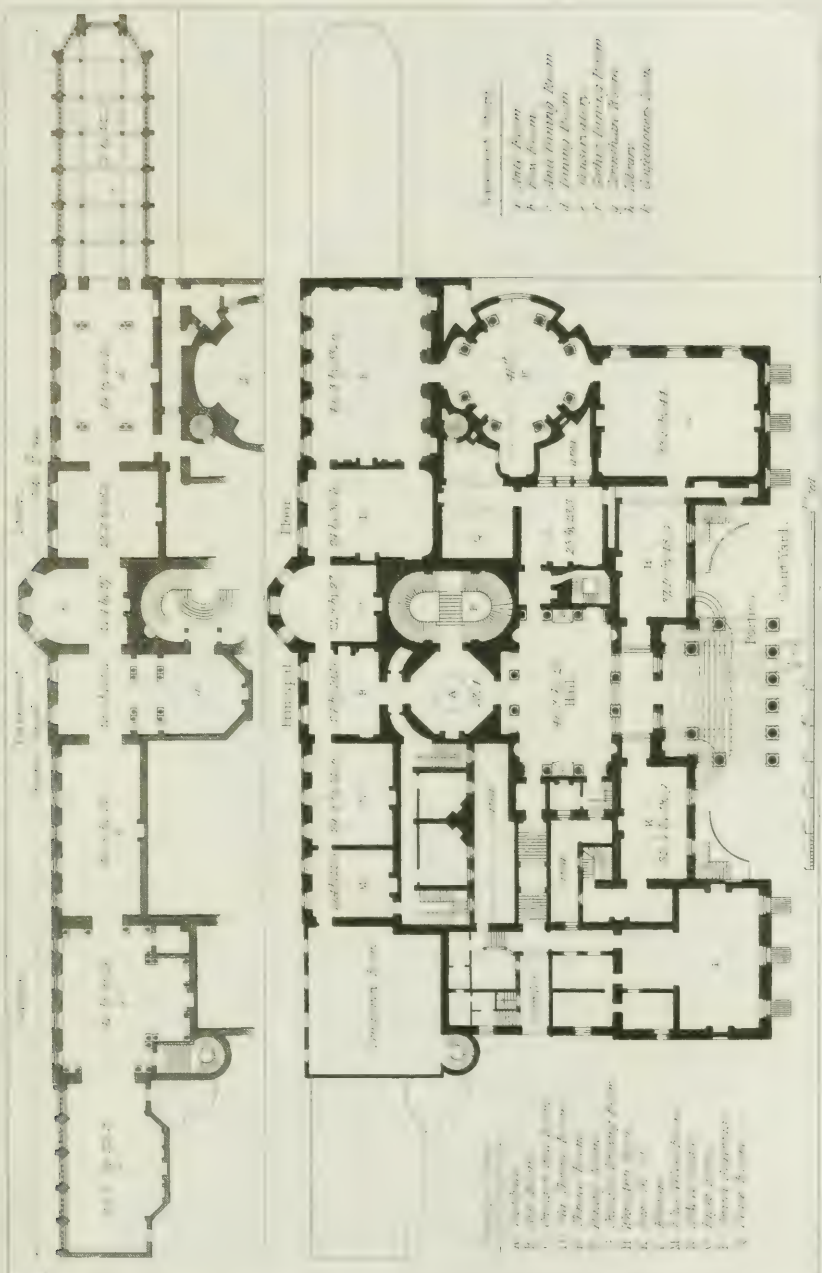






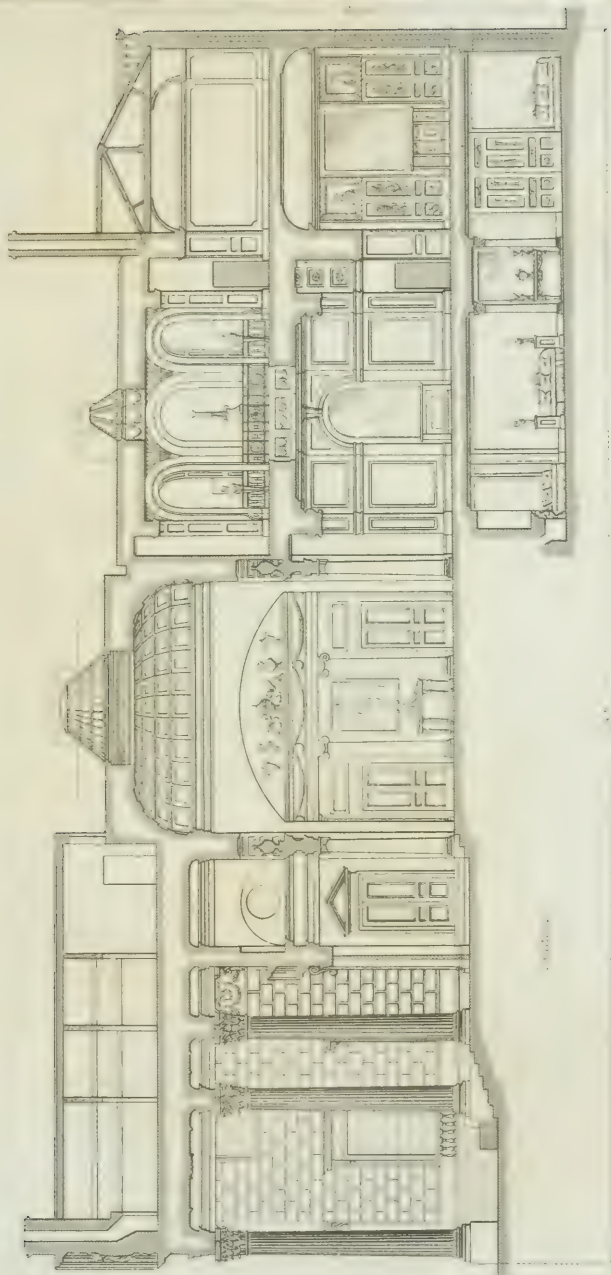






Architectural floor plan of a large building, showing various rooms and corridors. The plan includes dimensions for various rooms and a legend for room numbers.





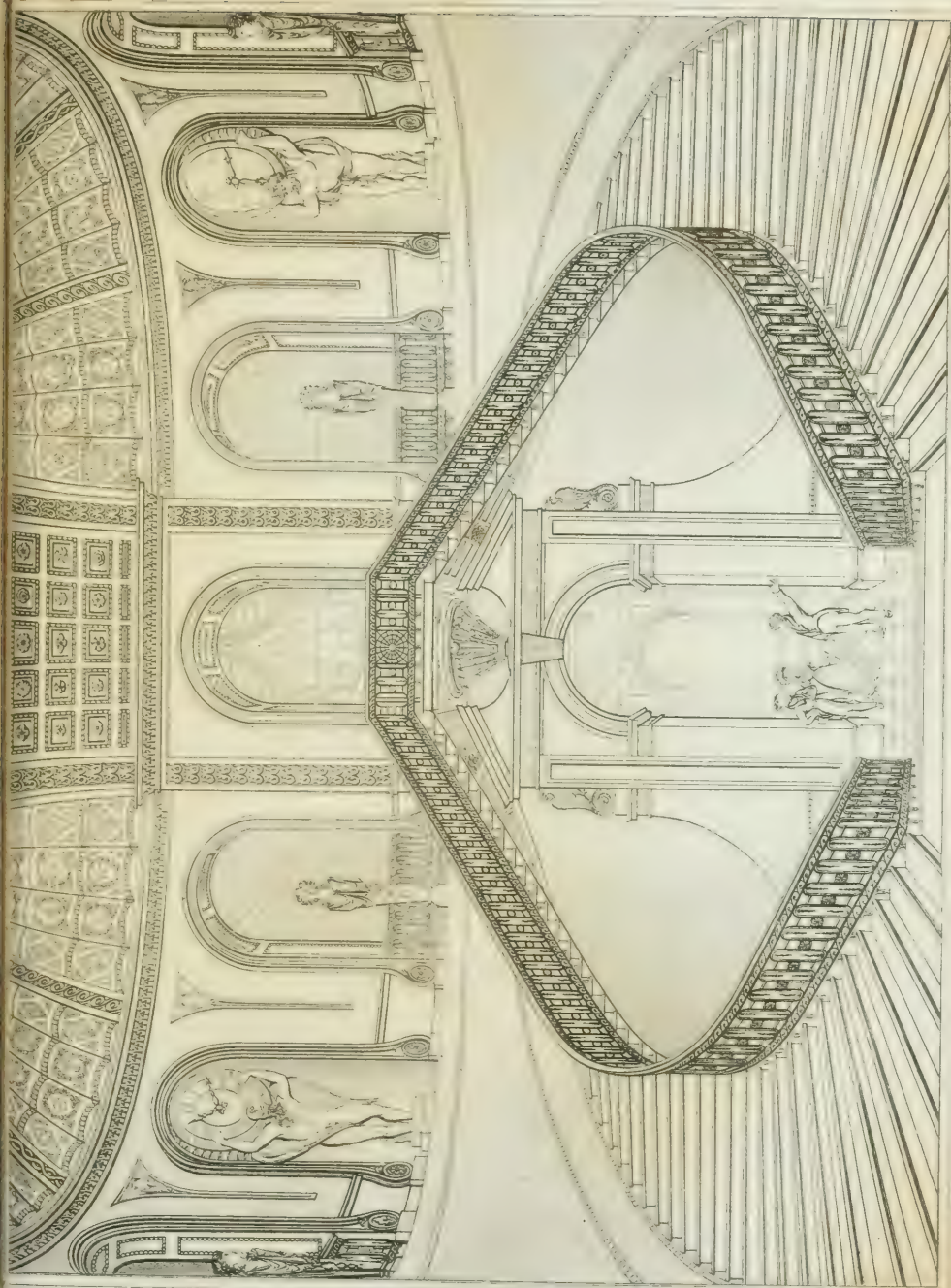
Architectural Drawing of a Building

Architectural Drawing of a Building

Architectural Drawing of a Building









Corinthian room, and the Gothic dining-room. In this last, the flat ceiling produces a very bad effect, being quite incongruous to the style adopted; and this, in fact, is the less excusable, as it might have been vaulted, and rendered loftier, there being no apartments above it. To the right of the ante-room or vestibule are the bow-room, the ante-room to the dining-room, the dining-room, and the conservatory; the two latter communicate by folding-doors, glazed with plate glass. Although little more than a model in imitation of the splendid and florid Gothic style, it must be allowed to be a sufficiently correct one, and an ingenious application of that style to such a purpose, the tracery of the roof being perforated and glazed. The windows are decorated with painted glass, but that at the extremity, above the door, having no mullions, is not of a character with the others, and is perhaps the most objectionable feature.

Having thus briefly noticed some of the principal internal features of this princely residence, and enumerated its chief apartments, we have merely to remark, that in addition to the various other costly embellishments, they contained a most choice and valuable collection of paintings, chiefly of the Flemish school, whose beauties the public have, through the liberality of His Majesty, had an opportunity of contemplating and admiring for several months at the British Institution. We cannot conclude this necessarily slight and imperfect account of an interesting structure without expressing our regret, that an edifice in many respects so eminently beautiful as a piece of architecture should be doomed shortly to disappear and “leave not a wreck behind;”—and our hope that its noble portico will be preserved to grace some structure worthy of so magnificent an ornament.

END OF THE ACCOUNT OF CARLTON PALACE.

AN ACCOUNT  
OF  
THE CHURCH OF ALL SAINTS, POPLAR.

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THE extensive parish of Stepney was divided by Act of Parliament, at the beginning of the present century, and the hamlet of Poplar then made a distinct parish. A new Church was consequently required, and a rate was levied on the inhabitants to pay for the same. No assistance was obtained from the commissioners. Among various designs that were submitted to a committee, those of Mr. C. Hollis were approved, and carried into effect by Mr. Thomas Morris, builder, of Poplar, who contracted to build the Church for 18,000*l*. The cost of the whole edifice, with its appendages, of parsonage house, cemetery wall, &c. amounted to 33,077*l*. The first stone was laid on the 29th of March, 1821, and the edifice consecrated on the 3d of July, 1823.

The design, though partaking of the Grecian character, may be said to be derived from some of our best London churches. The portico, of the Ionic order, (from the Temple on the Illissus, at Athens,) is approached by a flight of granite steps, and is the principal entrance to the church. The side entrances to the gallery staircases, are of the same character with the portico, having pilasters and columns of corresponding order, and each is approached by a circular flight of granite steps. Each side of the church has a series of five circular headed windows in the upper part, rising from a string course, and adorned with moulded architraves: the five lower windows have similar, but square, architraves.



Near the east end of the side, are pilasters of the same character as at the west end, whilst the frieze and cornice of the entablature are carried round the building: the whole is surmounted by a blocking and parapet, having a light balustrade at intervals.

The bell tower, at the west end, rising from a rustic base, is square and ornamented on its four sides with columns and pilasters of the Corinthian order; and the peristyle above is of the Composite order, supporting a light octagonal spire. The whole height of the spire from the ground is 161 feet. The construction of the building is of brick with an external casing, or ashclering, of Portland stone, upon a granite plinth, or base. The foundations are placed upon a framed work, or cradling, of oak sleepers and planking; and the walls of the tower are laid in the foundation with roman cement, upon which spring, from the four angles, inverted arches to equalize the pressure upon the whole foundation.

The character of the *Interior* may be said to be rather neat and plain, than ornamental. The galleries are supported by cast iron columns, with a series of open segment arches, which give it an air of lightness. The arrangement of the pewing has been restricted by the act, by which it is required that twenty feet in the centre of the church shall be appropriated for free sittings; the other parts were set out for pews and ailes. The gallery is fitted up in the usual manner with pews and passages. The side walls are faced by a series of coupled pilasters, with moulded caps, which mouldings extend round and support a coved ceiling. The communion table, at the east end, is placed in a recess, domed over, and approached by a series of steps, enclosed within an ornamented railing, and a screen of columns and pilasters of the Corinthian order, with an entablature and an open segment arch above. The columns and pilasters are of scagliola, in

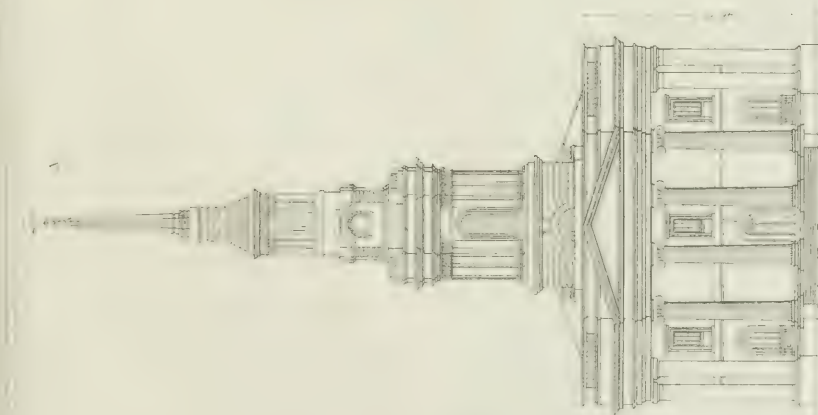
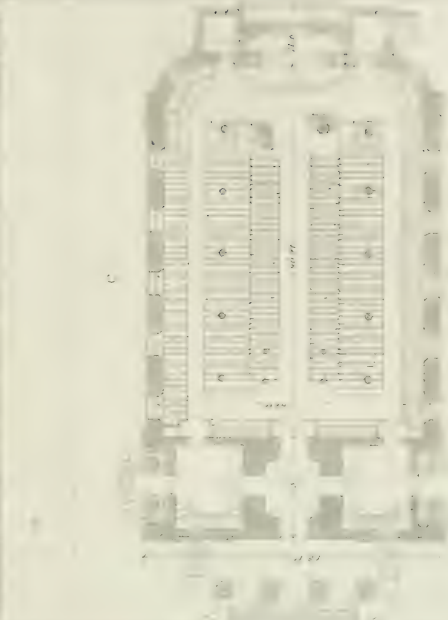
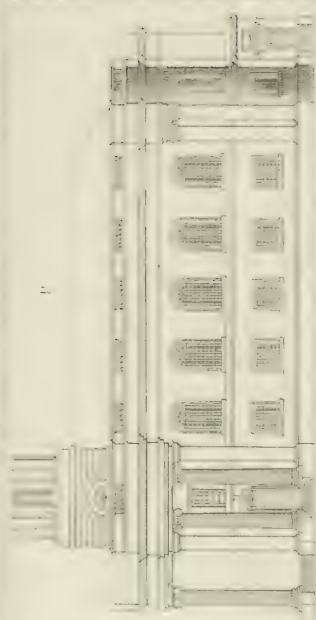
imitation of Sienna marble : a single circular-headed window at the back of the recess is ornamented with painted glass representing our Saviour, by Collins.

Beneath the church is a crypt for interments. The church and churchyard are enclosed with a neat iron railing upon a granite plinth; and the west end, or principal entrance, has a carriage sweep to the portico. Opposite to the west end of the church, enclosed with railing of a similar pattern, is the parsonage house, erected by the parish as the residence for the rector, and is now occupied by the Rev. Mr. Hoole.

On the completion of the whole works, the Vestry passed a vote of thanks to the Architect, expressive of entire approbation of his science and general conduct.

The annexed print shews elevations of the West Front and south side of the Church, with a Ground Plan.

END OF THE ACCOUNT OF POPLAR CHURCH.



THE TEMPLE OF LONDON - HISTORY



AN ACCOUNT  
OF  
THE CHURCH OF ST. LUKE, CHELSEA;  
WITH  
INTRODUCTORY REMARKS ON GOTHIC DESIGNS  
FOR MODERN CHURCHES.  
By J. BRITTON, F.S.A.

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IN availing ourselves of the present occasion to make a few remarks on the modern characteristics of Christian, or ecclesiastical architecture, as employed in the imitation of Gothic edifices, we expect a ready indemnity from the real lovers of this art, who wish to see it honoured, and its professors classed with artists. After the fire of London, and again recently, the metropolitans had a favourable opportunity of adorning their city with elegant churches. They have had occasion, at both periods, for various and numerous designs, and have consequently been enabled to call into exercise, if not fully to display all the taste and all the science of their architects. By some singular circumstances, and coincidences of times which we cannot easily account for, and which counteract all our theoretical opinions, there have been scarcely any pre-eminent specimens of art in the edifices erected. There are few that we can fully approve and admire, but many that provoke censure. Wren and Hawksmoor were the leading and principal persons employed in rebuilding the churches after the great fire of London;—and the merits and characteristics of both those Architects have been discussed and exemplified in previous parts of this work.



In popular phraseology, we use the word Gothic to designate a class of unclassical architecture; and the term may not be objectionable as applied to the buildings of Sir Christopher Wren, and some later architects. Their structures have no order, nor yet system, or symmetry of style; but the *Christian architecture* of the middle ages, from the Norman conquest to the dissolution of monasteries, is marked at every separate era by an unity, harmony, and distinctive concordance of parts. The walls, and every species of support, are in unison; and the open arches, and all other apertures, partake of, and are influenced by the scale of the walls. Thus, in the ecclesiastical edifices of the Anglo-Normans, we find solid, heavy, thick walls, with scarcely any buttresses; also small openings in arches, doors, and windows, and little ornamental detail. In the next stage, the lancet pointed, the walls were abridged in thickness, lightened by larger apertures, but gradually upheld, or strengthened by stronger buttresses. Columns were made smaller in diameter, loftier in proportion, and clustered in forms; capitals, bases, mouldings, and every other detail, were newly designed, and respectively adapted to their specific objects. In almost every succeeding century, a new, lighter, and more decorative style was introduced; and it is an interesting fact, that every advance in this species of architecture is as distinct and specific as in either of the Greek or Roman orders. It is also very remarkable, that the same style, and even minutiae of parts, was simultaneously observed even in distant and remote places of the island. Thus, in the buildings erected either in Devonshire or in Durham, in Kent or in Shropshire, during the eleventh or fifteenth centuries, we find that they are precisely analogous in details, however varied they may be in plan, proportions, and arrangements. Every variety of this architecture seems to be

decidedly Christian, and is thus recognised both by the literate and illiterate, by the peasant and by the prince. Religious associations are inspired and cherished by viewing the sublime cathedrals and fine monastic churches of former times. Can we hesitate, therefore, in continuing this style, and preferring it to any thing of Grecian and Roman design, in all new churches? can we be likely to satisfy the eye and judgment by any other species? Yet incongruities and gross absurdities are continually practised and tolerated in modern churches. The pagan temples of Greece and Italy are tastelessly imitated, and all the sacrificial emblems absurdly introduced as Christian ornaments. Not merely architects of acknowledged science and experience are guilty of making solecisms in designs, but learned societies or companies encourage and even direct them. That young architects and vestry meetings should often err,—should prefer the meretricious to the simple and substantial, is manifested by daily experience, and fails to excite our wonder, although it is not the less to be regretted; but that noblemen and gentlemen in the higher stations of life, who have travelled to improve their minds, and who, on most other subjects, are generally well-informed, should know so little of the theory and principles of architecture, is at once surprising and lamentable. That they are either wholly ignorant of, or very imperfectly initiated in the science, is sufficiently evinced, not only by the modern churches executed under their immediate sanction, but by the orders and directions which they issue. These gentlemen should be informed by the learned and independent architect, as they would be by the antiquary, that the adoption of any species of pointed arched windows, with embattled parapets, and something like buttresses against the side walls, may constitute *modern Gothic*, but that these indiscriminately placed, and as indiscri-

minately formed, will neither satisfy the eye nor the judgment of the man of real taste and science. Many of the architects tell us that the buildings erected under their names are not in conformity to their designs, nor to their wishes; but that they were compelled either to execute them, as they are, or to relinquish their professional profits to the speculating builder. Distressing as it is to make such statements, implicating the taste and good sense of our countrymen, it is still more painful to reflect that many architects of talent and of sound judgment have been driven from the field of competition by the injudicious system that has been adopted; and that many fine and rational designs are now sealed up in their portfolios. We could point out several churches that have been executed under the present system, which are not only frivolous in design, but worse in execution, and which will, in a few years, tend to render obsolete, or false, the old proverb—*“as sound as church work.”* In making these remarks, we have no other motive, or object, than to induce those in authority either to study architecture before they presume to dictate to the practical man, or otherwise to submit to the judgment and good sense of those persons who have diligently investigated and analyzed the subject. The same class of persons, who thus arrogate so much on this science, readily submit to the opinion, and even solicit information from the physician, the solicitor, &c. On architecture, however, which demands intense study and fine taste, they vainly fancy themselves to be intuitively instructed, and capable of practising without any rational initiation.

The Parish Church of St. Luke, at Chelsea, which has called forth these remarks, is considered to be one of the most successful specimens of modern Gothic architecture, and is said to be designed in imitation of, or founded on the principles of our venerable, diversified, and, in general,

profoundly scientific Christian edifices of the middle ages. In its general features it may be said to be imitative of the style of architecture which prevailed in the religious buildings of the fifteenth century; but, strictly speaking, it is rather an adoption of the forms and members which then entered into such designs, than a copy of any one or more specimens. The architect has treated his subject in the spirit of a true artist, profiting by his predecessors, but boldly venturing to select and combine those features which best pleased his own judgment, and trusting to public candour for indemnity. That it possesses many beauties and merits will be readily admitted; but that it also contains some blemishes, its well-informed architect will be as candid to acknowledge and to regret as any other person. Perfection is not the attribute of man—he approaches it by slow degrees; and by the time that his judgment and taste are nearly ripened, the common course of nature seals up his faculties and knowledge in the silent tomb.

The monastic Architects of former times progressively advanced their designs in magnitude and enrichment; and had many of our modern architects the same opportunities and similar means, we are persuaded that they would manifest equal capacities and talents. Then, there were no church Commissioners, with their agents—no vestry committees—no periodical critics; but the architect was shut up in his own cloister, exempt from the cares and varied taxations of a splendid and complicated government, and enabled to devote all his mental energies to the one subject on which they were fixed. Labour and materials were easily procured; for whenever these were withheld, or tardily supplied, the artifice of presumed supernatural agency was often employed to intimidate and control the refractory and idle workmen. It is not fair, therefore, to make comparisons between the relative con-



ditions and situations of the modern and the ancient architects, for there is little analogy.

The large parish of Chelsea, with a population of 23,000 persons, as ascertained by the census of 1819, and since greatly increased, had only one established church, calculated to accommodate 450 of those persons, in the year above named, when it was deemed advisable to provide another of larger dimensions, and better adapted to the customs and character of the age in which we live\*. Among many designs made upon the occasion, those of JAMES SAVAGE, Esq. were approved, and he was appointed the Architect of the newly proposed edifice. The first stone was laid Oct. 18, 1820, and the area was required to accommodate 2000 persons, one fourth of whom were to have free seats. The government first agreed to advance 6666*l.* 13*s.* 4*d.*, but afterwards gave 2000*l.* more. The estimated cost of the building was 20,000*l.* The church was consecrated on the 18th of October, 1824.

The annexed Engravings will clearly and accurately display, though on a small scale, the general form, proportions, design, and architectural features of the church. On one plate is shewn a longitudinal section, from east to west, A; an elevation of the exterior of the south side, B; and a plan C, indicating one half of the ground-floor, at *f*; whilst the other half, at *e*, displays the gallery story, with its pewing, and the disposition of the ribs, or groining of the arched ceiling. The other Plate represents an elevation of the western, or principal entrance front, at B, with the

\* In the year 1718, it appears that the inhabitants petitioned parliament to rebuild, or enlarge their church, in consequence of the increase of inhabitants.—See Dr. Yates's useful volume entitled "the Church in Danger," 8vo, 1815.



tower, the porches, or rather arcade in front, the flying buttresses, &c. At A, is an elevation of the exterior of the east end; and at C a section of the interior of the same. It will be readily seen from these delineations, that the church consists of a central space, which may be called the choir, and two side ailes, an arcade at the west end, formed by the tower in the centre, open at three sides, and communicating with two lateral porches. This is certainly a novel and also a very pleasing design; and had not two buttresses, with their pinnacles, been placed in the centres of the said porches, thereby interrupting and cutting upon the door-ways below, and windows above, we should view this feature with more gratification. Had the lines of the string courses, the parapets, and the flying buttresses, been arranged more in unison, and mitred immediately with other lines in the tower, we are persuaded that the effect would have been improved. Beneath the arcade are three door-ways, communicating with a vestibule, and thence to the choir and to the side ailes, as well as, by stairs, to the galleries. The north and south sides of the church, externally, are alike; the design of which may be understood by the annexed elevation, B. This shews that the side is divided by buttresses into nine portions, both in the clere-story and in the lower story. Each of these is occupied by seven windows, and two blank walls at the extremities. The walls of the ailes and the nave are crowned with perforated parapets; that of the latter being additionally ornamented by a series of crocketed pinnacles. Flying buttresses, as shewn in the elevations of the east and west ends, connect the upper walls of the nave with those of the ailes, and serve to support and strengthen the former against the lateral pressure of the stone roof, of the interior. Small pinnacles terminate each angle of the ailes, and two ornamental octagonal turrets finish the eastern angles of the choir. The design of the east

end is fully illustrated by the elevation and section, annexed; A and C, the latter of which shews the slope and construction of the roofs of the choir and ailes; also the form of the arched ceiling, the position and disposal of the galleries, the fitting up of the altar end, the forms of the flying buttresses, and the aile buttresses, &c. At the east end, as indicated in the plan, and shewn in the elevations and section, is a commodious and handsome Vestry, 28 feet square, with a coved ceiling, and an appropriate fire-place.

The western *tower*, projecting before the body of the church, is raised on four piers and four arches. In its elevation it exhibits five divisions. At the base is, 1st, a large pointed arch, with a lofty pedimental moulding and tracery; 2d, a tall window, with mullions, transoms, and tracery; 3d, a small plain division, with the clock-dial in the centre; 4th, a belfry window, with mullions, tracery, and finished by an architrave moulding, adorned with crockets, and a bold finial; the 5th, or upper story, is highly enriched with a perforated and embattled parapet, pannelled tracery on the walls, and also with angular pinnacles, which are finished with crockets and finials. It will be seen, by the annexed elevation, that the octagonal turrets are divided into nine parts, by string mouldings, between the surbase and the weather cornice. In thus subdividing these turrets into so many parts, it is thought that the architect has injured the simplicity and effect of his design; and had some of the bands been larger and bolder, they would have improved the appearance. To adorn the summit of the tower so profusely, although justified by antient and generally approved specimens, we are persuaded is incompatible with the canons of good taste; for whatever is remote from the eye, should be comparatively plain and simple, whilst the ornaments and details near the spectator ought to be rich, deli-

cate, and minute. Who, for instance, would think of hanging miniatures at the top of a gallery, and large pictures parallel to the eye? If the architect plead in justification the examples of the towers at Taunton, Boston, Magdalen at Oxford, &c., we would reply, that the artist of true genius will profit by and avail himself of the merits of his predecessors, but endeavour to guard against their errors\*.

\* See Account and Illustration of Taunton, and other Towers and Spires, in the fifth volume of "*the Architectural Antiquities.*"

As the object of this work is rather to impart correct information than to enforce speculative opinions, the Editor hazards his own always with diffidence. He abhors dogmatisms of all kinds and creeds, as well as pertinacity in maintaining a theory which is susceptible of rational controversy. Good sense and good taste are alike promoted by fair and liberal discussion: the Editor, therefore, most cheerfully gives place to the following arguments by the scientific Architect himself, in opposition to the opinion above stated, and in justification of the design of the tower here alluded to.

"Perceiving that you consider the adorning the summit of the tower so profusely as incompatible with the canons of good taste, I will submit some reasons for my differing from you. In the first place, your comparison of that architectural arrangement with the disposition of miniatures at the top of a gallery, and large pictures parallel to the eye, I think not at all applicable; because the pictures are objects evidently placed for separate inspection, and it is obvious that miniatures can only be understood by a close examination, whereas the large pictures require a greater distance to be viewed with advantage.

"Common sense is, therefore, contradicted by such an arrangement; but not so in the architectural examples you quote: and although I could be well content to bear any charge of error or want of taste shared with the architects of the towers of Taunton, Boston, Magdalen at Oxford, &c., I will attempt to place their justification and my own upon a much broader basis than that of authority, and endeavour to shew that the arrangement is that of common sense and propriety.

"I think it will be readily admitted that the lower part of a building should be the strongest, and that as the building rises it should become lighter.

Whatever may be the exterior forms, ornaments, and even beauties of an edifice, if the *Interior* fail to answer its destined purpose, — to afford every accommodation and comfort for which it was designed — if it be deficient in harmo-

This very lightening produces a character of ornament; and as the character of plainness is most in unison with that of strength, so is the character of ornament most in unison with lightness.

“ Good sense should, of course, control every part. The plainness of the lower part should not be allowed to become baldness or insipidity; nor should the ornament of the upper parts degenerate into feebleness, fritter, or unintelligible minuteness.

“ In the tower of Chelsea Church, the lower part is generally plain, but the principal entrance is decorated so as to give it its due share of importance. As the building rises, it increases in lightness and in decoration; and the parapet is said to be profusely rich: but this effect is chiefly obtained by a perforated battlement, to which additional value is given by a series of blank pannels underneath the cornice. The cornice is bold enough to be well marked, and is decorated with grotesque heads and flowers, as are the other main cornices of the building. The octagonal turrets at the angles of the tower, rising still higher, are finished with still more lightness and decoration, having diminishing stories, which are also pannelled; and in the upper stories the pannels are perforated; and the whole crowned with open pannelled octagonal pinnacles, decorated with carved crockets and finials. But throughout the whole of this, there is nothing but what is easily understood and properly seen from below: it therefore bears no analogy to the supposed case of hanging miniatures at the top of a gallery.

“ The character aimed at in the tower has been plainness and stability in the base, lightening gradually as it rises, and finally going off against the sky with a feathery lightness and delicacy.

“ This arrangement appears to me to be dictated at once by the necessary principles of physical construction, as well as by the natural march of sentiment, which always reserves the most ornamental and the most delicate for the closing period, or the crowning object.

“ The contrary arrangement, viz. where the lower parts of the building



nious proportions and judicious adaptation of the parts to the whole, and of ornaments to the parts, the critical eye will be dissatisfied, and the architect will rather suffer than profit by a critical investigation. As "time trieth truth,"

should be rich, delicate, and minute, and the upper parts comparatively plain, broad, and simple, appears to me to suggest weakness below and heaviness and hardness above.

"In architecture, I conceive, equally as in painting, in order to give fulness, the extremities should be finished with delicacy. And the works of nature afford, by analogy, an additional presumption of the justness of these principles. Observe a tree, with its massive trunk below, and throwing off first large branches, and then smaller and smaller to the top; which branches, as they extend, become more and more attenuated, until at length the extremities are so delicate as to be moved by the lightest breath of Heaven.

"Examine also the most admired examples in architecture, and the arrangement now contended for will be found constantly to prevail. You have already quoted some admired examples in Gothic architecture. Take also the example of Bow steeple, which commences with a lofty basement, very plain,—the next story is slightly decorated,—the decoration increases, and the building becomes lighter as it rises, until the upper part goes off with great richness and delicacy.

"I will also cite as another instance, that beautiful example, the Choragic Monument of Lysicrates. A plain square pedestal supports a peristyle of columns, crowned with a rich entablature and a highly decorated roof, supporting thereon ornaments of the greatest delicacy. This architectural gem shews the nicest gradation in ornament, and ends in a perfect climax.

"It is a considerable presumption in favour of the truth of a principle when we find it prevailing in such various and different styles of architecture.

"Furthermore; this arrangement is peculiarly appropriate for ecclesiastical buildings, and in perfect unison with the general expression of Gothic architecture. The peculiar forms of this style naturally lead the eye upwards; and by a physical necessity the thoughts and the imagination become elevated also."



so time decides the positive and relative merits of the architect. Internally there is much to approve, and even to admire, in the church now under notice, and the parts that are defective may probably be ascribed rather to the limitation of funds, or private control, than to the skill or taste of the architect. As shewn in the plan, the area consists of three divisions; viz. a lofty choir and two side aisles: the latter of which, for the purpose of accommodating a number of persons, are provided with galleries of proportions equal to the aisles. The architect was required to furnish sitting room for 1500 persons in private pews, and 500 more on public forms, or benches. The choir is separated from the aisles and galleries by seven lofty pointed arches on each side, springing from clustered columns, one of which is continued about half way up the clerestory, where it supports a series of ribs, which diverge across the roof. By referring to the section, A, the elevation of one side will be seen; and it is apparent that the gallery abuts against and rests on the shafts of the columns, thus apparently cutting them in two parts, and that their bases are resting on the pews, instead of being placed on the floor. Between the points of the arches and the sills of the clere-story windows is a triforium, or rather a series of small and shallow arches. By the exterior elevation, B, it seems that the aisle windows communicate both to the gallery and to the space beneath; but by the section, A, it is seen that there are not any windows to the ground-floor. The vaulting of the choir is entirely of Bath stone, ornamented with ribs and bosses, and, both in design and construction, confer great credit on the architect. Had his means enabled him to have rendered it more in unison with the style of the columns, arches, and window-mouldings, he would have afforded more satisfaction to the architectural antiquary. At the eastern and western ends,

over the altar and the organ, the vaulting varies in form and in its ribs, the latter being arranged in strait lined pannels, and not oblique groining. In this the architect has followed the example of Bath Abbey Church \*; although he has been censured for adopting a "conceited novelty."

In the designs of the organ-case, pulpit, reading-desk, font, and chandeliers, Mr. Savage has been eminently successful. The latter, in particular, is worthy of the most accomplished architect of the age of Henry the Sixth. One of them is accurately represented in Shaw's "Examples of Ornamented Metal Work."

The principal walls are built of brick, cased both externally and internally with Bath stone; and the organ-screen, and altar-screen, both richly adorned with pannelling, crockets, &c., are wholly of the latter substance. Beneath the floor of the church is a spacious, dry, and well-arranged Crypt, forming a series of catacombs for interment. An open area surrounds the basement, separated from the cemetery by a low parapet wall. The foundation is about 15 feet below the floor of the church.

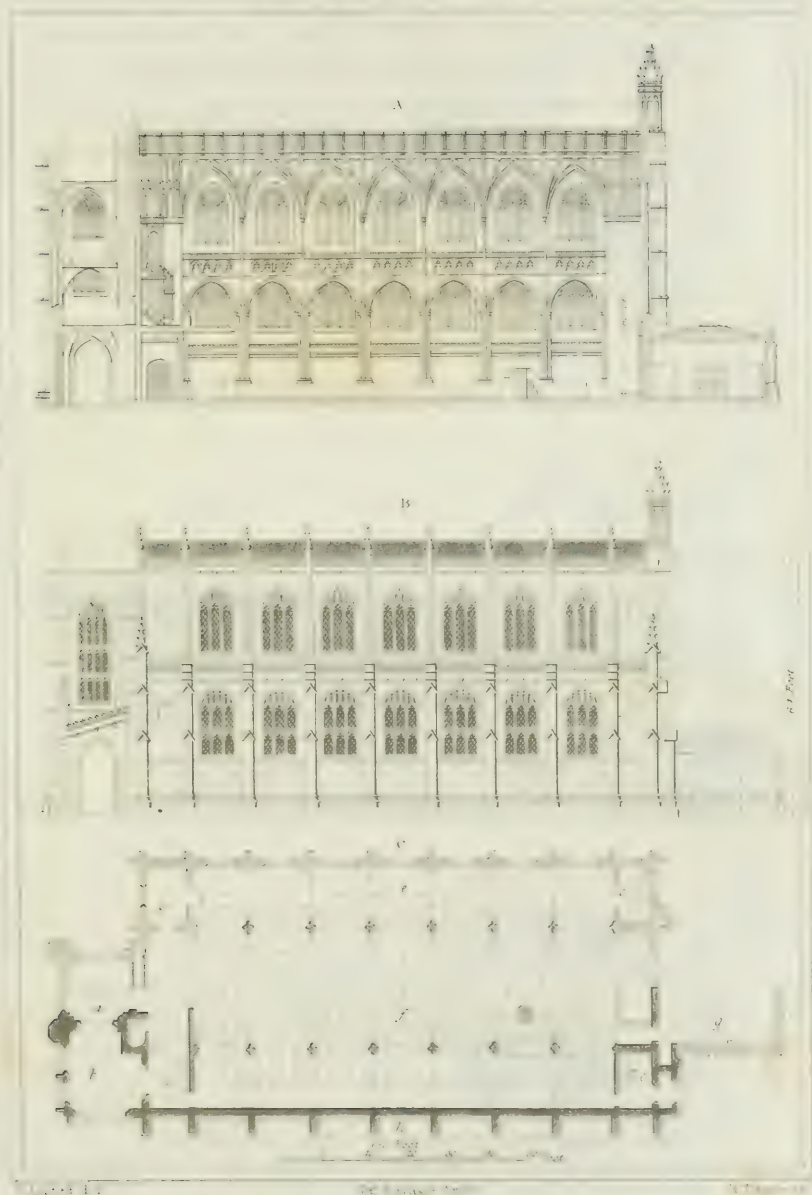
It would be easy to extend this essay much farther, both in its descriptive and critical remarks; but the former might be thought tedious, and we are restrained from the latter by a persuasion that some of those parts which appear irreconcilable to preceding examples, or to our opinions of good taste, may not be attributable to the architect, or may not only be justifiable but even commendable, if minutely investigated and fully explained.

*References to the Plan.*—*a*, Tower:—*b*, open arcade, extending along the whole front:—*c. c. c.*, stairs to gal-

\* See "The History and Illustrations of Bath Abbey," by J. Britton.

leries, both at the east and west ends : — *d*, the staircase in the south-east pier of the tower, leads to the organ loft, upper gallery, and tower : — *e*, plan of one side of the gallery floor : — *f*, plan of one side of the ground-floor : — *g*, vestry : — open area round the church, to give light and air to the crypt.

END OF THE ACCOUNT OF CHELSEA CHURCH.

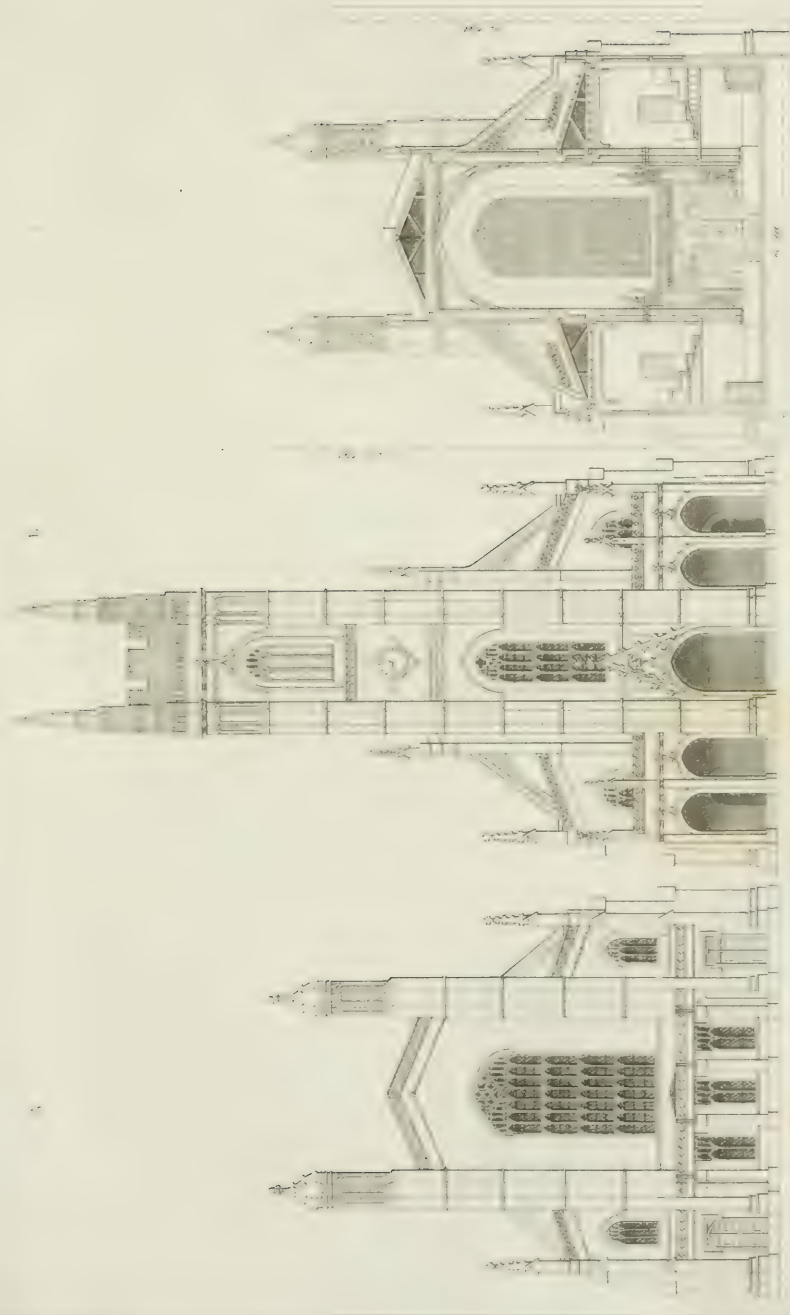


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 A. LONGITUDINAL SECTION. B. ELEVATION OF A SIDE. PLAN  
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H. M. 1853. 4. 1.

SECTION OF THE EAST AND WEST ENDS OF THE CATHEDRAL OF ST. JOHN THE EVANGELIST, LONDON. DRAWN BY J. H. STODOLSKY.

London. Published by J. H. Stodolsky, High Holborn, W.C. 1, 1853.



AN ACCOUNT  
OF THE  
COLLEGE OF PHYSICIANS AND UNION CLUB HOUSE,  
CHARING CROSS.

BY W. H. LEEDS.

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A MORE striking illustration of the general architectural taste of their respective periods cannot well be imagined than the Old and New College of Physicians: one thrust into a miserable, filthy lane, is characterised by uncouth heaviness and incongruous ornaments, and forms altogether a caricature of the ancient orders; while the other is finely situated for display, and exhibits a classical purity of taste in its elegant portico, and a greater nobleness of style in general, with very superior execution. In point, too, of interior comfort, convenience, and beauty, the palm must be unhesitatingly assigned to the modern structure\*.

\* A morning paper (the Herald, Feb. 13th, 1827) lately contained a most furious and unqualified invective against the whole race of *modern architects*, pronouncing them to be utterly incompetent to compete with their predecessors, either with respect to taste, construction, or convenience. Others of our periodical critics seem actuated by the same sentiments, and think that they cannot err in traducing and depreciating the works of the living, and exalting those of the dead. Such futile and illiberal conduct should ever be reprobated by those who know better, and are influenced by patriotic sentiments. Surely those writers must have been immured at home since the commencement of the present century, or must either perambulate the streets blindfold, or have strange prejudiced vision. Have they ever seen either Waterloo Bridge or the Bank?—those “two flimsy edifices,” that bid fair to

The north front of the building possesses great simplicity, and much of that severe character which distinguishes Mr. Smirke's compositions. An hexastyle Ionic portico occupies nearly its whole extent, the front on each side beyond it occupying only the width of one intercolumn and the antæ. These intercolumns, being unbroken by any aperture, and otherwise unornamented, give a repose and air of great solidity to the whole elevation. Instead of the present blank glazed window above the door, and the two niches, we are of opinion, however, that three square-headed niches, with window architraves and cornices, would have produced a better effect: the door itself, too, might have been rendered a more ornamental feature than it is at present, as the colour and the style of its pannelling could have been

last as long as any buildings ever erected in this country. Have they ever been in St. Martin's-le-Grand, to contemplate the works of the New Post-Office? an edifice which, when completed, will not have many rivals, for extent, solidity, and simple grandeur. Perhaps they regret the loss of that *classical* structure, old St. Paul's School, and view with disgust its unworthy, puerile successor. We will admit that the *heathenish* façade to the new buildings at the corner of Downing Street is absolutely barbarous, compared with the neighbouring structures of the Horse Guards and Admiralty, particularly the latter; that St. Pancras Church possesses nothing of the beautiful simplicity and elegant taste displayed in Gibbs' Church in the Strand; that the splendour of Lord Grosvenor's new buildings is eclipsed by the *overwhelming beauty* of Marlborough House; that the new wing at the British Museum is absolutely frightful, compared with the *old portions* of that *splendid* pile; that Belgrave Square will be inferior to that of Finsbury; that Regent Street is infinitely less commodious, agreeable, and handsome, than the old streets and alleys whose site it occupies;—and, lastly, that Temple Bar is the *ne plus ultra* of magnificence, in attempting to improve upon which, the modern Architects have sadly retrograded—Still we must be allowed to assert, that however inferior those of the present day are to their great predecessors, they contrive sometimes, perhaps accidentally, to render the interior of our houses tolerably comfortable and cheerful, and

easily improved. These, although not important defects, detract from the impression we should otherwise receive, and manifest either a negligence in the architect, or a petty economy in the employer, that is any thing but laudable. Lord Chesterfield's maxim—"if it is worth while to do a thing at all, it is worth while to do it well," is one that should never be lost sight of in building: for to what purpose is it to employ all the more expensive embellishments of architecture, if a paltry penuriousness is permitted to shew itself in the midst of splendour? This remark applies forcibly to many of the new Churches, where porticoes are stuck up against mean, barn-looking edifices, with mere holes in the walls for windows, so that with all their affected and adscititious finery, these buildings, so far from affording satisfaction, rather excite

to fit them up with some degree of taste. The truth is, we do prefer—perhaps very absurdly—plate-glass to the good old-fashioned substantial windows containing some two dozen squares of a horny material in a single casement or sash, the wood-work of which occupied about one-fourth of the entire surface—a sash that for ponderousness might be termed a glazed portcullis—such as it would baffle the effort of the most vigorous arm of the present degenerate race of mortals either to throw up or pull down. We conceive too—but here again, perhaps, very erroneously—that stone stair-cases are more elegant, and probably quite as safe as those of oak; that thorough-fare rooms, formerly so much in vogue, were not on all occasions convenient; that pannelled wainscot, in those days so much in fashion, was a most monotonous and uncouth species of decoration; and that heavy wooden cornices are not so pleasing to the eye as the light and elegant ornamental forms now adopted in our drawing-rooms. It may justly be doubted, too, whether baths, conservatories, and music-rooms, to say nothing of other conveniences, be not some little improvement upon the domestic architecture of our ancestors; and whether, after all, many an unostentatious villa of the present day does not contain far more comforts, luxuries, and even elegances, than the vaunted old mansions of a century ago. In "*The Union of Architecture, Sculpture, and Painting*," this subject is fully discussed.



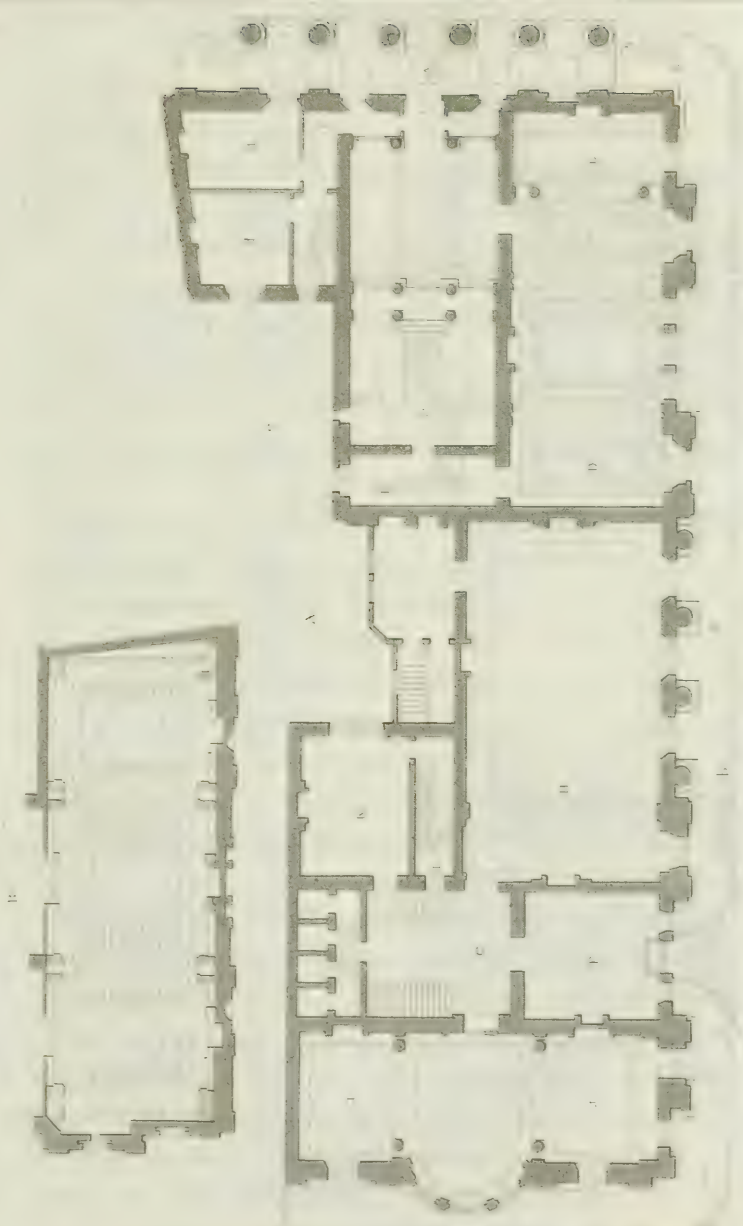
contempt, and remind us of the daw in borrowed plumes; or suggest the idea of a non-descript coxcomb, half beau and half quaker.

This remark is not intended exactly for the building we are now examining, although it must be confessed that the design of the east front in some degree justifies its application. The plainness of the other features by no means corresponds with the richness of the fluted Ionic columns and the arabesque frieze; the upper windows are far from being elegant; while the triple windows are decidedly displeasing in their proportions, nor are they at all improved by the projecting balcony before them. The whole composition, likewise, is too much crowded and broken up. Two floors within a single order, except the upper one be merely a mezzanine, can hardly ever have a good effect; and unless the architect could have converted the lower floor into a basement, and raised his order upon it, he would, perhaps, have done wisely to have omitted columns altogether. He would then have had sufficient space for his windows, which now appear to be squeezed between the columns and antæ. This elevation is certainly not one of Mr. Smirke's happiest efforts; and it is to be feared that it will not gain much by being rendered more conspicuous, when the space in front shall be laid open, or by being contrasted with the more decorated buildings which it is purposed to erect in its vicinity.

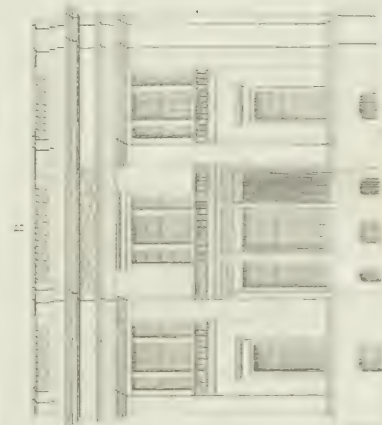
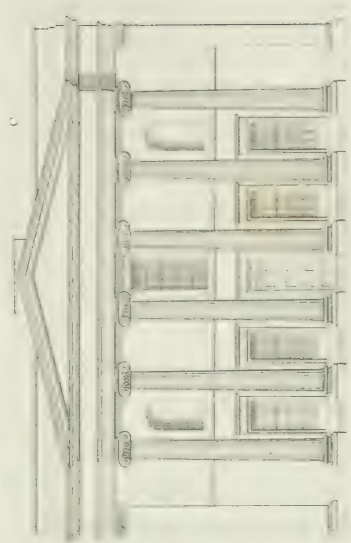
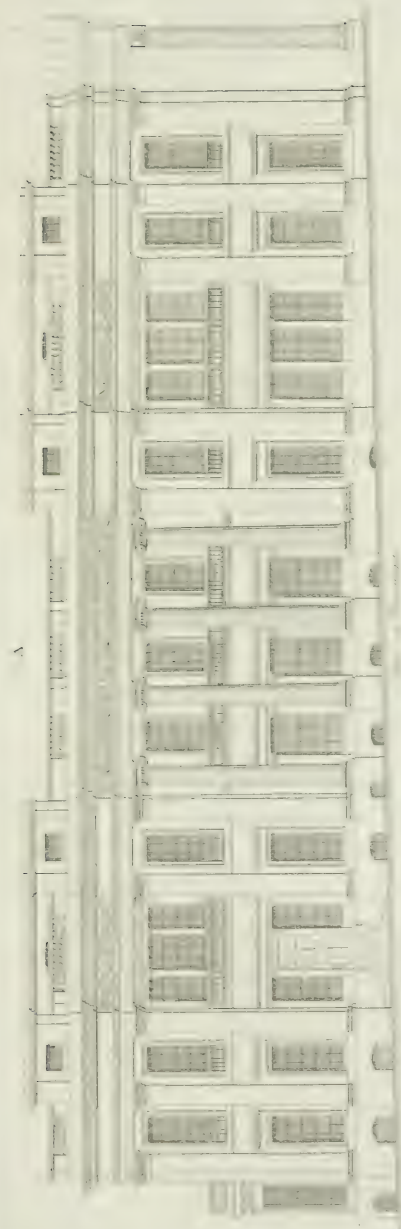
With respect to their interior, both the College of Physicians and the Club House possess great merit: the arrangement unites, in a high degree, convenience and elegance; and the architect has shewn great taste and ability in surmounting the difficulties of his plan.

The accompanying engravings display the elevations of the three principal sides of the exterior, also the forms and proportions of the apartments of the interior. PLATE I.

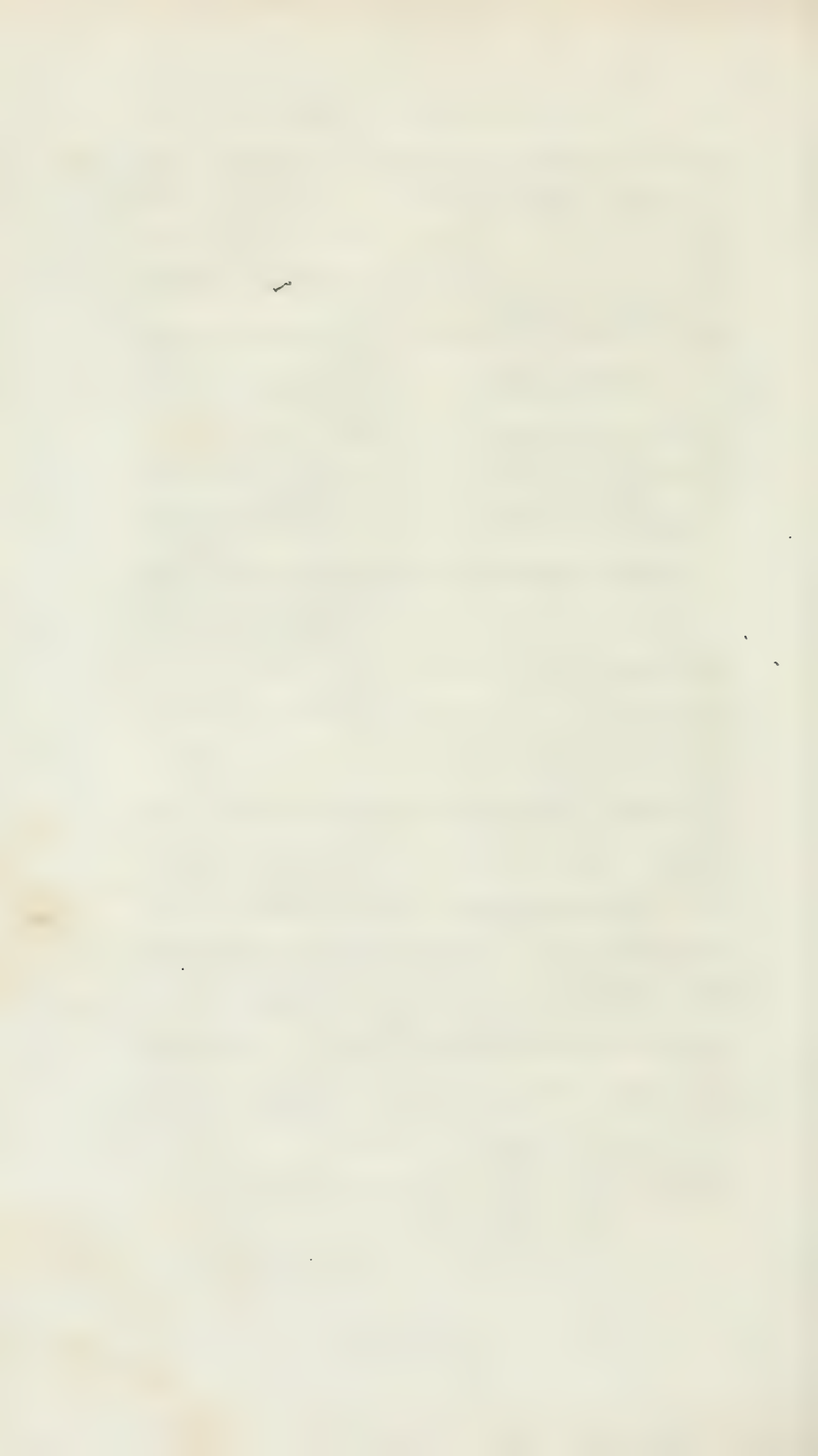
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shews the plan of the united building, nearly half of which, on the right hand of the Plate, is the ground-floor of the *College of Physicians*,—viz. A, portico in Pall Mall East, of six fluted columns, of the Ionic order, supporting a bold and plain pediment. Immediately within is a spacious vestibule, the ceiling of which is sustained by two fluted Doric columns, open to the grand stair-case, c. On the left of the entrance is the large court-room, or dining-room, D D, which is adorned with two Scagliola columns and nineteen portraits, of Henry VIII., Cardinal Wolsey, and some eminent physicians. E, back stairs to the lecture-room, &c. at the top of the building. b, stairs to the area, a, and basement floor. c, passage to secretary's apartments, d d. e, open court. The first floor, immediately behind the portico, and extending the whole width of the building, is occupied by a spacious and handsome library, surrounded by a gallery, and lighted by three circular lantern lights. In this are portraits of Harvey and Dr. Radcliffe, a noble bust of the King, by Chantrey, and some interesting anatomical preparations.

The *Union Club House*, forming a portion of the same design, is represented in PLATE II. A and B, and its *plan* on the left hand of PLATE I. F is a vestibule, opening to C, the chief stair-case, which communicates to the dining-room, H, and morning-room, J J; also to the back stairs, L, and the steward's room, K.

The characteristics of this establishment are very similar to those, already described, belonging to the University Club House.

SOME ACCOUNT  
OF  
THE TERRACES AND OTHER BUILDINGS  
IN  
THE REGENT'S PARK;  
WITH ILLUSTRATIONS AND DESCRIPTIONS  
OF  
CORNWALL AND HANOVER TERRACES.

BY J. BRITTON, F.S.A., AND W. H. LEEDS.

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THE architectural designs and features of the Regent's Park are at once novel, impressive, and beautiful. Contrasted with the dull brick houses which bound most of the London streets, and with which the new edifices of this Park come in immediate contact, they delight the eye, interest the imagination, and propitiate the judgment. The lawns, plantations, and water, which combine with them, constitute not only pleasing but truly beautiful embellishments. When this improvement was commenced, some of our cockney poets poured forth their strains of lamentation, bewailing the loss of hovels, neglected hedge-rows, dust hills, and other similar beauties!—So reluctant are some minds to part with old and familiar associates; but fortunately there are others that derive their chief delight in pointing out and watching the progress of visual and moral improvement.

Only a few years back, the whole area of Marylebone, or the Regent's Park, was enclosed fields for grazing cows, and for small gardens. Belonging to the crown, and

under the management of the Commissioners of Woods and Forests, an area of 357 acres was enclosed about ten years ago, as a park, and laid out in lawns, drives, plantations, and plots for building. It must gratify the lovers of landscape, to know that only a small portion of this ground has been allotted for the latter purpose; and it is equally fortunate that all the Terraces and Villas erected here are highly ornamental, and tend to adorn rather than injure the scenery. Nearly the whole of these are from the designs either of Mr. Nash, or Messrs. Burton, and are distinguished by the extent and spaciousness of the respective masses, as well as by the variety, symmetry, and beauty, of each distinct range of building. There are no less than nine extensive terraces, besides two sides of a square, several detached villas, and other buildings; nearly the whole of which have been raised since the middle of the year 1821. These terraces are respectively designated by the royal and noble titles of York, Cornwall, Sussex, Clarence, Hanover, Cambridge, Chester, Cumberland, and Ulster. A very large polygonal building, with a grand portico, for a panoramic view of London, from the top of St. Paul's, a chapel and alms-houses, and a villa in the Gothic, or rather Christian style of architecture, for an establishment called St. Katharine's hospital — extensive gardens for aviaries and menageries, belonging to the Zoological Society, five lodges, and a fine and extensive lake of water, with islands, &c. are some of the other features of this park. As all these subjects are alike novelties, beauties, and undoubted improvements, not only to the occupants but to the public; the whole being open for promenading and driving, we are induced to offer, in this place, a few observations on the changes and contrasts they afford to the old and commonplace monotony of streets, rows, and terraces, as previously designed for the London inhabitants.

The very limited scale of private houses in this country admitting of little or no display, has operated unfavourably for the encouragement of architecture: this has recently been attempted to be obviated by uniting several dwellings into one general mass, or façade; a mode of building that, while it avoids on one hand the monotony of a mere unbroken line of wall, creates an aspect of grandeur that narrow fronts, however elegant in themselves, can never produce. Messrs. Adam were the first of our architects (unless, indeed, we assign the priority to Wood, of Bath) who set the example of combining a number of private dwellings into a uniform pile of building. Yet, commendable as the idea is, they have not been quite so successful as it could be wished, in carrying it into execution: the Adelphi and Portland Place, their most noted works in this way, we think, have been extolled beyond their merits; for although they certainly possess a certain grandeur, arising from continuity and mass, they have little pretension to dignity in other respects. Not only are the individual parts upon too minute a scale, but there is no congruity or harmony of character, the greatest possible plainness being brought into contact with fanciful and exuberant decoration. Indeed all the ornaments are of too florid a character, in a spurious style, and not very appropriate for external embellishment. Pannelled pilasters, ornamented with arabesques and foliage, even were the latter in a purer style of design, tend to impart an air of littleness to any building. The houses erected by them in Fitzroy Square exhibit greater chastity and elegance of design, and are better adapted to street architecture\*. They display, indeed, many of the peculiarities of the

\* It is to be regretted, that, in completing this square, any deviation should have been made from the original elevation. On the north side, now building,



architects' style, but constitute one of the best examples of it, there being greater uniformity of character pervading these buildings, and less of that violent contrast which we generally observe in their designs\*.

In his plans for Regent Street, Mr. Nash adopted this idea of uniting several dwellings into a single façade, so as to preserve that degree of continuity essential to architectural importance: and, however open to criticism many of these designs may be, when considered separately, or in detail, he has produced a varied succession of architectural scenery, the aggregate effect of which is picturesque and imposing,—certainly superior to that of any other por-

(1827), although there is a general resemblance to the other two sides, the large Venetian windows are omitted; owing to which, the character is materially altered for the worse, and the regularity of the ensemble injured. This is the more unfortunate, as this area is one of the best proportioned in the metropolis for the display of architectural uniformity; and had the design been strictly adhered to, would have been the handsomest of any we yet possess.

\* In attempting to avoid that heaviness which characterizes the works of many of their predecessors, and in aiming at novelty and elegance of decoration, Messrs. Adam often fell into the opposite error: their façades are frittered into too many parts, and although the ornaments are occasionally tasteful in themselves, they are generally so applied as not only to miss their effect, but so as even to impart a trivial and petty air to the buildings. Portland Place, like the Adelphi, has been unduly praised, its merits being little more than negative. There is, in fact, no grandeur of design, or of effect, in the architecture; while there is just regularity enough to make us feel the want of variety, and just enough of the latter quality to destroy uniformity. Such is the utter disregard of all feeling for architecture exhibited even here, that in some places, parts of pilasters and a piece of the pediment of a façade have been painted, while the rest has been suffered to remain of the dark hue imparted by the weather! The latter is often more agreeable to the eye than the crude colouring of the repaired portion; but, at any rate, the restoration should have been extended throughout.



tion of the metropolis ; and, notwithstanding all its defects, far preferable to the naked brick walls that universally form the sides of our old streets. The “Terraces” in the Regent’s Park may be considered as a continuation of this design, and, like the street, an improvement upon our usual style of private houses ; yet we must also be permitted to say, that although so far commendable, they are by no means the most chaste or elegant specimens of architectural composition. Owing, perhaps, to the desire of abandoning the petty scale and character of ordinary houses, these buildings are designed in an air of pretension which they cannot support. On a cursory view, they present an idea of palaces, but more minute inspection shews these seemingly spacious edifices to be only clusters of common-sized dwelling-houses. The windows and doors are by far too numerous, and too closely crowded together,—a circumstance sufficiently proving the extreme economy it has been found requisite to employ with regard to space, and making it obvious that the apartments are by no means lofty, nor otherwise on a magnificent scale. There is likewise a *sketchiness*—if we may so term it—an inconsistency between the affected grandeur of the design, and the poverty, in many instances, of the detail, that excites no small degree of disappointment in the beholder.

These defects are certainly no little drawback on what must else be allowed to be a considerable improvement upon our system of street architecture ; neither can it be denied, that some of these groups of buildings appear to have been erected without that due consideration and study which characterize the profound architect. This is, we think, particularly the case with *Sussex Terrace*, it being one of the most faulty of all, both with respect to its general arrangement and the style of its architecture. Its curved

plan is not only a positive defect, as regards the houses whose fronts are thus bent, but is absolutely productive of no beauty whatever in the elevation, or rather it is as ungraceful to the eye as it is incommodious for interior arrangement. As little can be said in commendation of its numerous small domes, which neither harmonize with the character of the structure, nor are in proportion with the other features: they seem rather to belong to Turkish than to Grecian architecture. The extremities of the building, consisting of two semi-hexagonal bows, separated only by two columns, with a window between them, have a particularly heavy and uncouth appearance, the columns seeming to be confined, or crammed in between these projections. There is likewise a strange and very offensive want of keeping between the several features, the nakedness of some serving only to render the fantastic style of others more glaringly incongruous. In short, the whole has too much the air of being an experiment in brick and mortar.

Of the two *Terraces* now erecting on the opposite or east side of the Park, viz. the *Chester* and *Cambridge*, the former is the most extensive of any. This exceedingly protracted façade, in which are no fewer than ninety-five windows on a floor, consists of five pavilions, decorated with fluted columns of the Corinthian order, and these pavilions are separated from each other by intervals comprising seventeen windows in extent. The centre pavilion has eight insulated columns, a little advanced from the front; the two extreme ones have six columns similarly arranged; and the two intermediate ones consist of six half-columns. The order comprises two series of windows, those below being arched, and the upper ones surrounded by an architrave: before the latter runs a continued balcony, which, as far as regards architectural beauty, would have been better omitted.

The modillion cornice of the order is extended along the whole building; and above this is another series of windows, besides a second range over each pavilion, connected by balustrades, crowning the other parts of this façade. There is certainly much simplicity and a certain degree of grandeur in this design, but, at the same time, several blemishes: the windows are by far too numerous for the space they occupy: the height of the story above the order—it can hardly be termed attic—derogates considerably from the importance of the columns, and imparts both a flatness and heaviness to the façade; while the second range of these windows over the pavilion, adds to this blemish; and, what has a very bad effect, the latter are arched. In a façade of this extent, not only greater diversity of form is required, but also bolder features and more strongly defined divisions; instead of which, however, the extreme windows adjoining the pavilions very nearly touch the columns at the angles of the latter, the piers here being no wider (though they ought to have been so) than any where else; and this excessive economy with regard to a few feet, gives a crowded and huddled-up appearance to the elevation, that contributes in no way either to beauty or dignity. Such, too, is the great length of this façade, especially when compared with the height of the structure, and the scale of the details, that it requires some time to make out the *totality* of the design, and some labour to discover the parallelism of corresponding parts. Had the centre of the edifice been rendered more important, by having ten or twelve columns instead of eight, with a bold and proportionate pediment above them, or some other appropriate termination, this part would have been sufficiently marked out at once to the eye. We are of opinion, likewise, that a little more variety in the decoration of the windows, considering how numerous they are, might

have been adopted without any injury to the unity of the composition.

The two separate buildings, or advanced wings, connected with the main pile by triumphal arches, at right angles with the latter, are certainly novelties,—but we cannot call them beauties. We seek in vain to account for their introduction, and can find nothing like a reason. They seem to crowd a space which should be open, airy, and cheerful. If the architect who designed them be the only sufferer, it is well ; but we fear that it will be detrimental to the comforts and property of other persons. The effect, however, of the open screens, or arches, is picturesque, and the approach through them well arranged\*.

The *Cambridge Terrace*, which is nearly contiguous to the Chester Terrace, and occupying the space between that and the Rotunda, or Panorama, is hardly a fourth of the extent of the preceding range of building. There is very little architectural pretension or decoration in this façade, the chief ornament being a large vase and two sphinxes,

\* It is to be regretted, that in a situation like this Park, combining, to a certain extent, the characteristics of both town and country, so little advantage should have been taken of the effects to be derived from open colonnades and porticoes, to connect various parts of the same design, and likewise to admit views, either into gardens and shrubberies, or to groups of buildings beyond them. Independently of the variety, picturesque effect, contrast of light and shade, and play of perspective, which might thus be produced, the architect would be enabled to place the entrances of many of the houses within or behind those colonnades, and thereby give an appearance of greater extent to the individual houses. Indeed, various other expedients might, with no great difficulty, be devised for accomplishing this purpose. In the York and Sussex Terraces, the principal entrances are at the back ; but it would have been no solecism in point of architectural propriety had there been one or more, or at least the appearance of them, in the front of the building.



which crown the summit of the building in the centre : yet this piece of mere embellishment does not accord very well with the plainness of the windows and other parts. What, however, is still more objectionable, as being less in character with the rest of the design—or rather utterly at variance with it—is the introduction of coupled *rusticated* columns in the ground floor, the uncouth heaviness of which forms a most striking incongruity with the simple and light appearance of the upper portion of the structure \*. Rusticated columns, at least of this description, with heavy square blocks, are hardly admissible under any circumstances, much less when employed as they are here, without any other part to correspond with them, independently of which the columns themselves being only the height of the ground-floor look petty and insignificant. We are far from objecting to rusticated work generally, for it is not only susceptible of much variety and picturesque effect, but forms a chaste and simple decoration of itself, without the aid of other embellishments : even entire fronts executed in this way possess so much bold and masculine dignity, that we could wish to see it more frequently employed than it is, particularly in buildings where columns and other ornaments are either too expensive, or appear misapplied.

Both *Cornwall* and *Hanover Terraces* are of handsome design and imposing character, although neither of them is entirely free from the defects pointed out at the commencement of these observations. In the former of these buildings, neither the large arched windows nor those between the columns are sufficiently ornamented for the other parts ;

\* It should be observed, too, that the mixture of stone balustrades and iron work in the balcony extending along the first floor, has a very unpleasant effect.



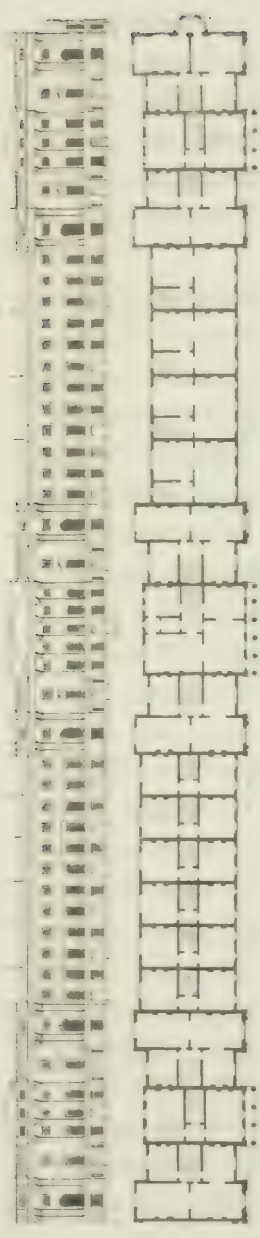
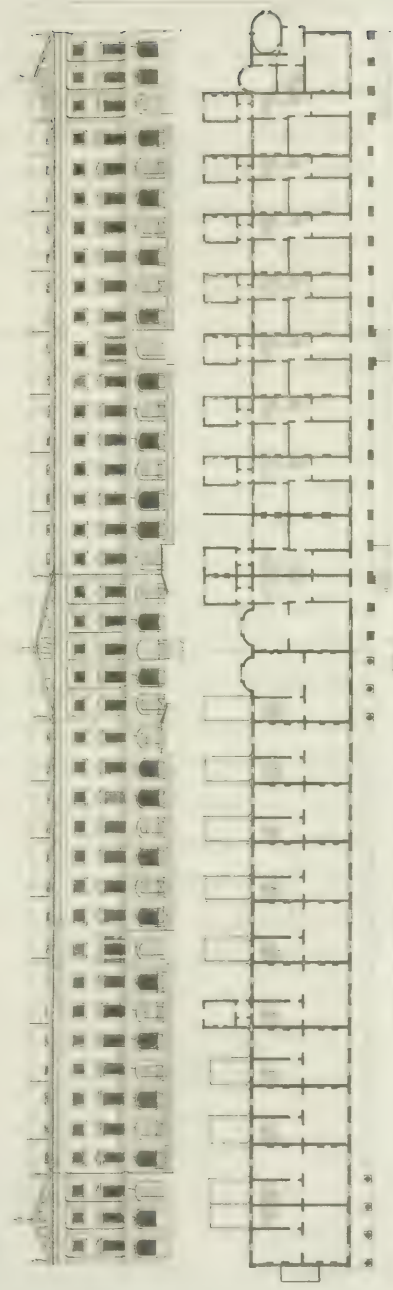
whilst the rooms within, and the external appearance, would have been better had this floor been elevated a little above the level of the ground. It is, however, but justice to the Architect to remark, that the road and earth have been considerably raised in front of this terrace, since it was finished. In Hanover Terrace the windows are not so crowded, and the whole façade is characterised by a pleasing simplicity. The arcade before the ground-floor has the advantage of rendering the numerous doors less conspicuous than they would otherwise appear.

*Cornwall Terrace* was the first range of buildings erected in this park; and even should it not be found to be the most unexceptionable in design, it will have the merit of having led the way,—of having set an example for others to imitate or to improve upon. It was commenced in May 1821, and completed within two years: such is the rapidity with which works of this kind are frequently erected in London at the present age.

The annexed engraving shews the composition of *the elevation* as well as the *plan* of the principal story; and it is to be regretted that the smallness of the scale, as well as some trifling errors of proportion in the delineation, are detrimental to the design. This representation must be regarded rather as a slight sketch, indicative of the buildings, than a true and favourable representation. It shews that the façade consists of a central portion and two extreme ends, all of ornamental character, in which columns, pilasters, pediments, and irregular parapets, constitute the leading members. The whole terrace consists of twenty-one houses, of varied proportions and accommodations; but most of them consist of two rooms on a floor, with a hall and stair-case. The basement floors and attics are differently divided. All the principal front is stuccoed, and the capi-

tals and architectural details formed of composition. The rents of houses in this row vary from £180 to £400 a-year; whilst the ground-rents are estimated at the rate of two guineas per foot, frontage, when the house has a stable, &c. attached. The local rates for the park, for paving, watching, and lighting, are about two shillings in the pound. By the engraving it is shewn that this terrace extends 561 feet in length.

The design and arrangement of the houses in *Hanover Terrace* may be inferred from the annexed engraving; the *plan* of which shews the forms and proportions of the apartments of the ground floor, on one-half, whilst the other part delineates the first, or principal floor. As indicated in this print, the ground floor has an arcade, or colonnade, extending along the whole length, which supports a terrace faced with an iron parapet or balcony. The three pediments are richly adorned with groups of sculpture in the tympana of the pediments, and with statues at their apices and extremities. Elevated on rising ground, this row is appropriately called a terrace, and its views, over a fine and broad lake, an undulating park, and to more distant objects, render it very pleasing and interesting. We cannot, however, but regret, that a new row of houses is building immediately in rear of this fine terrace, whereby its insulated and salubrious character will be much injured. We must sincerely deplore, and pointedly reprobate, the system of covering all the ground with houses in newly occupied districts; whereby buildings and human population are crowded together, to the injury of health, and to the detriment of all architectural beauty. However mercenary and tasteless certain private landlords, and equally mercenary speculating builders may be, the Commissioners of woods and forests, and proprietors of large estates, should set a





better and more patriotic example. A system is commenced on the valuable estate of the Earl of Grosvenor, in Belgrave Square and its vicinity, where not only wide and handsome streets are formed, but good, substantial, and spacious houses are erected. A similar plan, though on a more limited scale, is begun in Tavistock Square and its vicinity.

END OF THE ACCOUNT OF THE TERRACES, &c.



SOME ACCOUNT  
OF THE  
PRIVY COUNCIL OFFICE AND BOARD OF TRADE,  
PARLIAMENT STREET, WESTMINSTER.

By J. BRITTON, F.S.A., &c.

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AMONG the recent architectural improvements in Westminster, the edifice represented in the annexed engraving forms a distinguishing feature. Though it comprises several public offices, it may be regarded as a single design, and as one building. Externally it presents an elevation of truly classical character, in which the enriched Corinthian column, with a bold and decorated entablature, are prominent features, and where a playful and picturesque parapet crowns the whole. The basement also exhibits a variety in its design; part of it shewing a balustraded screen before an open area, and another part, a bold pedestal wall, to support a series of insulated columns.

Although the design seems extremely simple, and somewhat low and small when compared with the palatial fragment by Inigo Jones, on the opposite side of the street, we shall find, on minute inspection and critical analysis, that it manifests much science and inventive fancy. A certain space in this, as on most occasions, is allotted to the Architect—a series of large and smaller offices is required; to apportion and arrange which were therefore his primary consideration. He had next to consider how he might best adorn them, both for architectural effects, and to satisfy the prejudices or peculiar opinions of his patrons. However profound—however tasteful

may have been the original designs, they would certainly meet with comment and alteration from a mixed committee. The Architect concedes and varies—he wishes to satisfy his employers, and is prevailed on to alter his first design, which was in unison and harmony. Although the building now referred to, may not have suffered so much from the officious amateur as many others we could name, yet we are aware that it has been injured by the dictatorial criticism of some such persons. The elevation as exhibited in the Royal Academy, was very different to that now executed; and, as an architectural design, was certainly far superior. The whole front and flank were relieved and enriched by a continued colonnade; and the parapet was more diversified and playful in outline than that executed. Some very sapient critics, who fancy they cannot better gratify their own bad feelings than by depreciating the living artist, and exalting the reputation of the dead, have instituted comparisons between the elevation of the building now referred to, and that portion of a royal palace which still adorns the opposite side of the street, and which has been illustrated and described in a previous part of this volume. If these gentlemen gave themselves the trouble of ascertaining the destinations and historical characteristic of the two buildings, they would find there is no analogy between them,—that the Architect of the new edifice had no authority or power to design another on the same scale; and even if he had been invested with such authority, he would have betrayed a total want of principle and prudence to have recommended similar heights and proportions for a series of apartments appropriated to offices. On public works the public eye should be fixed; but whilst a strict economy should be exercised, there ought to be a jealous attention to the national character in matters of taste and science.

The present edifice, occupying the site of some old offices, was commenced in February 1824, and part of it was completed in October 1825. In the present, as in all Mr. Soane's buildings, the foundation has been carefully made. After digging to a given depth, and ascertaining the solidity of the soil, a stratum of broken granite and kentish rag, three inches thick, was closely rammed; and three other similar layers were made; each of which was grouted with strong Dorking lime and sand. On the top of this was laid a series of six-inch York landings, bedded solid in mortar. On this the walls are built, with sound stocks, and occasionally bonded with York stone. The whole edifice is faced with freestone. The timbers, floors, stairs, roofs, gutters, and drains, are all constructed with the best materials, and the greatest skill is evinced in the adaptation of every part to its relative and necessary purpose. It is thought proper to make this particular statement, as the building may be regarded a public work, and as too many of the modern edifices are shamefully and dishonourably slight and fragile.

The annexed view, and the plan, will explain the architectural character of the exterior, and the disposition and arrangement of the apartments in the first or principal floor. By the former it is seen that the whole consists of a basement floor, above which is a ground, first, mezzanine, and attic stories. The ground-floor is chiefly appropriated to offices of modern establishment—the comptroller of corn returns, and junior clerks. In the principal, or first floor, the plan of which is annexed, is the privy council room; the board room, offices for the president of the Board of Trade and his chief clerks, and for other clerks, attendants, &c. on these two great Government establishments. It is but justice to the Architect to remark, that the arrange-

ment of the respective offices, the corridors of communication, stair-cases, and connexion with the dwelling-house and offices of the Chancellor of the Exchequer, &c. all manifest the greatest skill, and a complete knowledge of the subject. We may also safely assert, that whilst every attention has been paid to substantiality of construction, and to the comforts and accommodations of all the officers, respectively, there is also ample evidence of devotion to the beauties and requisites of architectural decoration. In the general style of finishing and fitting-up of the apartments, stair-cases, and corridors, a simple and plain style has been adopted: whilst in the Privy Council chamber, and the Board-room, a decorated and enriched character has been adopted. The former room is at once novel in design, and peculiarly rich and imposing in effect. It is adorned with a coved ceiling, divided into four compartments, each charged with ornament; at two sides of which are lantern lights, extending the whole length of the room. Each side of the apartment is distinguished by two Scagliola columns, supporting an ornamental entablature, two of which form window-frames, and the other two, door-ways. At the two ends there are four fire-places; and, at the side, towards the stairs, there are three door-ways.

The corresponding wing to that of Downing Street is not yet completed; but it is proposed to erect it for the Exchequer Offices. The Architect has likewise made designs to form a series of buildings on the south side of Downing Street, and to connect them by a triumphal arch across that street, to commemorate, by analogous sculpture, the battle of Waterloo on one side, and our most illustrious naval victories on the other. Another similar arch-way, opening to the Park from the western side of Downing Square, which Mr. Soane has designed, would not only be a great



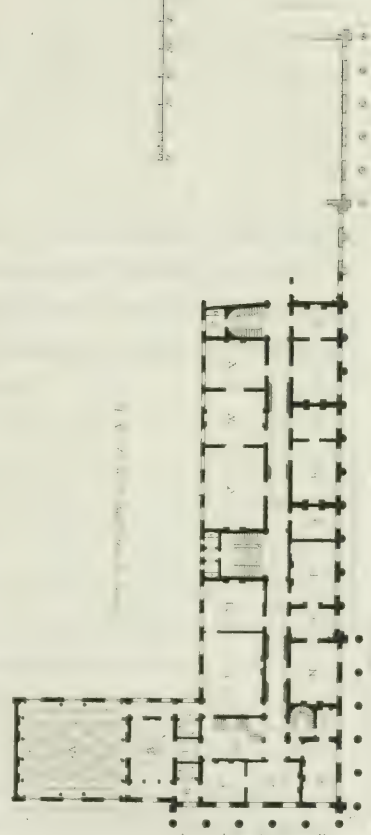
improvement and ornament to the architectural scenery of the place, but would form a most interesting and appropriate line of approach from the New Royal Palace to the Houses of Parliament.

The following references to the Plan will point out the names, situations, &c. of the apartments already completed :—  
**A, PRIVY COUNCIL CHAMBER** :—**B**, waiting room :—**C, D**, counsellors' robing rooms :—**E, F**, clerks' rooms :—**G**, principal stair-case :—**H**, water-closets :—**I**, lobby :—**K**, principal passage, or corridor, extending through the middle of the building :—**L**, committee-room :—**M**, Lord President's room :—**N**, clerks' room :—**O, P**, chief clerks' rooms.

The **BOARD of TRADE** :—**Q**, waiting-room :—**R, S, T, U**, for clerks :—**V**, board-room :—**W**, Vice President :—**X**, President :—**Y**, water-closet :—**Z**, stair-case.

END OF THE ACCOUNT OF THE PRIVY COUNCIL OFFICE, &c.





Scale of Feet





AN ESSAY  
ON THE  
ARCHITECTURAL CHARACTER  
OF  
THE BANK OF ENGLAND.

BY H. W. LEEDS.

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UNTIL very recently, almost the only buildings which possessed any claim whatever to notice on account of their architecture were our public edifices; yet even of these there were not many deserving of praise, or capable of standing the test of a critical examination. Few were conspicuous for their magnitude, still fewer for their beauty, being for the most part insipid copies from a debased school, of which it was difficult to say whether their utter insignificance, or the bad taste they exhibited, ought most to excite our regret. To pretend to maintain the contrary, would be, in our opinion, to compromise our judgment as critics, and to sacrifice truth to paltry adulation.

Some sixty years ago, the front of the Bank, as it then stood, exhibited what might be considered a fair, certainly not the worst, specimen of the architecture of our civic structures. It then consisted merely of the portion originally designed by Sampson, and completed in 1736, contiguous to the church of St. Christopher, which stood on its western side. Considering the period at which it was built, its elevation might be termed handsome, and even chaste; for it possessed more boldness, and had less of

frittered and spurious decoration, than most of its contemporary edifices.

It being found necessary to provide greater accommodation for the business of so gigantic an establishment, the governors resolved to conduct the requisite improvements on an extensive scale, and with a liberal regard to architectural effect. The adjacent houses, and the church already mentioned, on the west side, were taken down; and Sir Robert Taylor, the architect employed on that occasion, erected two uniform screen wings, of the Corinthian order, each consisting of two extreme pavilions, with four advanced columns and half columns behind them, and crowned with a pediment, the intermediate portion having five blank arcades, separated by four pairs of coupled columns, with small niches between them. It must be confessed that these wings had a more classical air, and produced a more picturesque appearance, than what the citizens had been accustomed to behold; yet they certainly never merited the epithet "magnificent," so frequently applied to them. The design itself, too, had little claim to originality, being in fact copied, with some slight alterations, from the garden front of the Pope's palace, and, although not destitute of a certain degree of richness and elegance, was on too minute a scale either for its situation, or for the character of the building. By being raised on a stylobate too lofty for the order itself, the columns lost much of the consequence they would otherwise have possessed, and looked petty and trivial; added to which, from the width of the intercolumniations, the architrave appeared to be without sufficient support; a defect particularly conspicuous in the end pavilions, which being crowned by pediments, and having insulated columns, assumed something of the character of small tetrastyle por-

ticoes. Notwithstanding these defects, however, the wings had, in their general appearance, something so pleasing and ornamental, that had they been placed elsewhere, we should have regretted their removal. Still, the whole façade was quite discordant, for there was not the least unity of design between these additions and the original building. Whether Sir R. Taylor contemplated the removal of the latter, at some future period, and, in adopting his design for the wings, intended to connect them by a centre of corresponding character, so as to form the whole range into one uniform façade, we are not prepared to say; yet if such were not the case, he would surely have done better to have assimilated his style somewhat more to that of the portion already built. These works were carried on between the years 1766 and 1788. In the latter year Mr. Soane, who had recently returned from Italy, was appointed Architect to the Bank; and it is not more than just to observe, that the taste and skill he has displayed throughout this extensive pile, shew that the appointment could not have been more judiciously conferred; while, on the other hand, much praise is likewise due to the Directors for the liberality with which they have uniformly seconded the artist's views, and adopted his suggestions. This conduct reflects on them the highest credit, and has ultimately proved as conducive to true economy as to architectural beauty.

The task of re-modelling, as far as was practicable, such a mass of heterogeneous buildings, — of extending and uniting them into a uniform pile, was one both of magnitude and difficulty; especially when we take into account the irregularity of the ground plan. Considering, too, the length of time it has taken to accomplish this important object, it is most fortunate that nothing has occurred to frustrate



the designs of the present architect, but that he has been enabled to prosecute them without deviation. Neither is it less a subject of congratulation, that, instead of adhering to the style of architecture introduced by his immediate predecessor, Mr. Soane has ventured to set an example of one more pure, more classical, more picturesque,—one, too, which from its very merits was so little likely to be appreciated, or to obtain the approbation of those who pretended to be judges, and who formed their opinion from vicious models. In fact, when the façade towards Lothbury was first built, the critics of that day seemed to have been sadly perplexed what opinion to pronounce, it being so contrary to all the rules and *recipes* for making a design, with which they were acquainted. Accordingly they termed it *fanciful*, certainly not intending that epithet to be taken in a complimentary sense. The greater credit, therefore, is due to the architect, seeing that, at a period when the school of Gibbs, Chambers, Adams, &c., was in vogue, he boldly dared to emancipate himself from insipid routine, and conceive his subject, not according to the mechanical rules of the profession, but with the feeling of a painter. Without bearing this in mind, we shall not do him justice; for it is to the first adventurer, not to those who follow in the track he has pointed out, that the merit of fearless originality belongs.

We have since studied Greek models, and have certainly, after all that may be alleged against modern architecture, made a most decided improvement as to taste. We now possess buildings with Grecian porticoes, many of which, as far as relates to their individual features, are eminently beautiful; but they are more or less *copies*, and obvious adaptations; and in many, too, the parts thus

borrowed have but little coherence or uniformity of character with others to which they are attached. In short, they are destitute of that pervading feeling, without which a building, however ornamented, will be but a mere mechanical production, unworthy of being considered as a *work of art*.

In originality, the Bank still remains unrivalled; in picturesque beauty, in grace, in majesty, it is also pre-eminent. When we behold it, we are reminded of no previous model — of no edifice of Greece or Rome, although it is one that either might have been proud to possess in the days of its greatest splendour; and whether we consider its important destination, its extent, the durability of its construction, the magnificence, and still more the genuine taste of its architecture, it must be allowed to belong to the very first class of our metropolitan and national edifices. The magnitude and complexity of the plan have enabled the architect to introduce a variety of beautiful parts, and a rich succession of architectural scenery, judiciously diversified, yet partaking throughout of the same character, and combined into one harmonious whole. Nor is it easy to point out, among all the stores of modern architecture, whether in this or other countries, a single edifice so fraught with what may be considered the *poetry* of the art, and so striking an example of what it is capable of achieving in the hands of a master.

In the selection of a model for his order, Mr. Soane has here been peculiarly happy, making choice of that of the Temple of the Sybils, at Tivoli. It is, we believe, one of the first, if not the very first instance, of any modern application of this order; nor is it only exceedingly beautiful in itself, but particularly appropriate in such an edifice as the Bank,

since it unites, in a very high degree, both in the column and in the entablature, especially in its capital of the former, an expression of masculine energy and luxuriant richness; so that, did we admit the now almost exploded doctrine of there being more than three orders, we should not hesitate to term this a *sixth*, so different is it from every other specimen of the Corinthian. Among the other peculiarities and characteristics of Mr. Soane's style are, the uniform omission of sub-plinths to the columns, he placing them directly on the stylobate; the continuation of the mouldings of their bases along the wall, thereby giving both decoration and solidity to his building; the substitution of antæ for pilasters, thus imparting a considerable degree of variety to his designs, without having recourse to extraneous embellishments; square-headed, instead of arched niches; pannels with sunk lines; honeysuckle acroteria, and other ornamental features. But it is not so much in the individual parts, beautiful as they are, that the chief merit of his design lies;—these things may be copied, and they may be caricatured; it is in the general combination, in the union of richness and simplicity, in the striking effect of light and shade, in the relief, in the contrast of the various parts, in the invention, in the beautiful manner in which he has varied the outline of his building, and in the exquisite harmony of the whole;—in short, in the sentiment of his design, in that which deserves the name of *art*, that his superior merit consists.

The *South façade*, in Threadneedle Street, (Pl. 1. A.) is that more likely to be generally admired, as being the most profusely decorated; yet highly as we think of it, we give the preference to the north and west elevations. The colonnades of the wings are exceedingly beautiful features, and produce an

ever-varying play of light and shade, and perspective. Though it has frequently been asserted, that it is hopeless to attempt to produce perfectly new effects in architecture, — every combination of which it is susceptible having been frequently repeated; yet here, as well as in other parts of the Bank, we find sufficient to convince us, that such an opinion, if indeed we were disposed to adopt it, is incorrect. Still, beautiful and rich as this front is, its parts appear to us to be rather too much crowded; nor do we think the architect has been so successful in the centre of the composition as in the lateral wings. This has doubtless arisen from the necessity of introducing mezzanine windows, which cut up the surface too much, and has prevented him from giving a sufficient loftiness and importance to the centre gate-way. We are of opinion, likewise, that the minute ornaments on the honeysuckle acroteria, over the entablature here, not only injure the general effect, but are far from beautiful in themselves. These, however, are blemishes which may at any time be removed. The upper story, or superstructure, belonging to this part, has much novelty in its idea, and much intrinsic beauty, although we cannot say that, elegant as it undoubtedly is, it harmonises so well with the rest of the façade as could be desired. In the wings, some alteration has been made, which ought not to be unnoticed: when first erected, a plain pedestal parapet was raised above the colonnade, on a level with the wall behind it; and elegant vases were placed above each column, whose shadows falling on the surface of the parapet, which served as a background to them, produced a highly picturesque effect, of a corresponding character with that in the colonnade below. We cannot account for their removal, except by supposing that this parapet was found to obstruct the



light, and darken the apartments below. The *East Front* (Plate I. B.), which is the least extensive of any, being only 250 feet, has, in the centre, a screen colonnade of eight columns, similar to those of the south front; but as the sun rarely illumines this, it loses much of the effect that distinguishes the others: on each side of this colonnade are two lofty door-ways, and between them three blank windows; the whole forming a remarkably chaste, rich, and original composition. But it is, we think, in the north and west elevations that the architect has been peculiarly felicitous, having stamped on these a character of simple grandeur, and combined in his design such severe chasteness of style with such playful and striking effect,—so much unity with so much variety; and has introduced features at once so novel and so graceful, that it seems the result of refined taste, profound study, and happy invention.

Owing to the declivity of the ground towards this side, the *Lothbury front* is loftier than that on the south, and the columns stand on a plain socle, several feet high; a circumstance very favourable to the general effect. Instead, too, of being parallel to the south façade, and at right angles with those on the east and west, it forms an obtuse angle with the former, and an acute one with the latter; consequently its length exceeds that of the side towards Threadneedle Street, it being 420 feet. The *Lothbury façade* may be considered as divided into two equal portions, by a slight projection, consisting of two antæ and two pilasters, forming three intercolumns of ornamentally rusticated surface. This portion of the composition is crowned with a balustrade and vases, and a receding attic behind them. The part extending on either side this has centrally a lofty, arched gateway, enclosed within a square architrave, surmounted by a low



pediment, on each side of which is a recess, with two antæ, and two insulated columns, and a blank window within it. Above the gate and the recesses extends an attic, which is not only highly ornamental in itself, and produces a fine effect, by varying the outline against the sky, but serves likewise to combine the lower parts into one group: on each side of this are three blank windows. With these few features, namely, twelve blank windows, two gates, four recesses with columns, and the small centre compartment, has the architect contrived to fill up a space 420 feet in length, so tastefully that the eye dwells on it with pleasure. Of the beauty of the individual parts, it is impossible to speak too highly: we have already noticed the order as being at once the most chaste, bold, rich, and effective, it is possible to conceive; nor are the other features less admirable, either in their relative proportions to each other, or in the classical purity of their design. The blank windows are particularly pleasing in form, and tend to produce great variety, relief, and effect.

The most eastern of the two gates on this side opens into what is termed the *Lothbury Court* (Plate II.), which, although not very spacious, is of an exceedingly rich architectural character, and is highly picturesque. On either side is a flight of steps, the entire width of the court, on which rest two beautiful colonnades of four Corinthian columns, with antæ and entablature; that on the right hand forms an open screen to a raised part of the court, and that on the left a loggia, the centre part of which is a large semi-circular recess, extending the width of three intercolumns. It is not easy to conceive a more beautiful composition; since, from the play of perspective, and the ever-varying effects of light and shade, thus created, it is eminently pic-

turesque. Did the Bank possess no other merit, it would still, in this design alone, deserve to be studied by those who wish to see how much variety of plan is capable to contribute to novelty and beauty, independently of other circumstances. It is by means of such effects as these — by surface receding beyond surface, by shadow deepening upon shadow, by the apparent shifting of the lines, according to the movement of the spectator; — it is thus, we say, that an architect imparts not only beauty, but spirit and motion, as it were, to his compositions; and as far as regards this department of design, so much is yet to be learned, so much to be attained, that a new field is open to architectural talent. Immediately facing the entrance from the street, is a second gateway, leading to the Bullion Court, the general design of which is borrowed from the arch of Constantine at Rome.

Returning to the exterior; before we proceed to the western front, let us pause to examine the beautiful *Portico* at the north-west angle, (Plate III.) We really find ourselves at a loss to do justice to this exquisite *morceau*. The columns are arranged in front to form the segment of a circle, and behind them, within the recessed part of the portico, are two others with plain shafts, beyond which is a lofty door-way. What beautiful effects of light and shade are thus produced! With what magical relief do the parts detach themselves from each other! What complexity, yet what unity; what variety, yet what simplicity! Of the beautiful and novel manner in which the summit of the building is here decorated, we have not room to speak in detail; neither would it be very easy so to describe it as to convey a correct idea by mere words; we must therefore refer to the accompanying plate. Even this, however, although

it exhibits the design and proportions of the composition, and is sufficient to recall the impression to those who have seen it, will, perhaps, be hardly deemed to justify our praises, by those who have not. To be appreciated in all its magic effect, it must be viewed, when powerfully illuminated by the sun, and that at different times of the day, and under various aspects. It may be said, however, that, after all, it is borrowed from the Temple of the Sybils. True—but how borrowed?—The mere germ, the embryo hint, is derived from that edifice; but the combination of forms, and the character resulting from them, are quite different, and perfectly original. In itself, this part is a rich and valuable study for the young architect; whether as respects purity of outline, grandeur of manner, masterly effect, or beauty of detail.\* This portion of the general design is likewise not only beautiful in itself, but serves to conceal the obliquity of the northern and western sides with respect to each other, and takes off the disagreeably sharp angle that would otherwise be here formed. In its general character, and most of its features, the *west façade* has a greater resemblance to that towards the north than to either of the others, having, like that, recesses, with columns and blank windows of the same design. On this side there is but one entrance, namely, a large and handsome

\* A series of plates, exhibiting all the separate features and details of the Bank on a large scale, would be highly useful to the architect, builder, and man of science:—for even those who may not altogether approve of the building itself, must admit that its individual decorations display the most refined taste. The Editor of this work has made copious collections for illustrating the history and architecture of this extensive and splendid national edifice.

door-way ; and over the entablature of the building, at this point, rises a beautiful attic, with an arcade of five small open arches, crowned by a low pediment, of rather singular but exceedingly tasteful design. The effect of this superstructure is greatly improved, and its mass at once extended and relieved, by the lower part being continued beyond the pediment, and these extremities being decorated with flutings on their surface, and scrolls at top. Of the small attics, if we may apply the term to what it so ill expresses, above the recesses, it is impossible to speak without employing language that must appear extravagant and exaggerated ; for, whether considered with reference to their intrinsic beauty, or as aiding the general effect, by varying the outline and relieving the lower part, without interrupting its continuity, they are in the highest degree beautiful. But it will, perhaps, be said, the architect had no authority for them : so much the better, since his taste has here been more than equal to his originality. Although this attic and the entrance below are evidently the centre of the architectural composition, they are not exactly in the middle of this side of the building, but rather to the north ; we must therefore, in judging of it as a façade, consider it as confined to the parallel parts on each side of the door, and the rest as a continuation by other buildings ; nor in so extensive a structure does this circumstance at all detract from its architectural effect, particularly as it can be viewed only obliquely. Even then there is a regular façade, nearly 300 feet in length, (the entire length is 450 feet,) continued in one unbroken line ; and although its dimensions, as to height, are not very considerable, it may be pronounced to have a greater air of sublimity than almost any other edifice in London, and



to combine, in a striking degree, the massive grandeur and solemn repose of Egyptian architecture, with the graceful amenity of that of Greece.\*

The length to which our remarks on the external architecture of the Edifice have reached, prevents us from attempting, on the present occasion, any systematic description of the numerous courts and apartments which occupy the extensive area within its walls; particularly as they are so varied, and present such a succession of architectural scenery, that, to do justice to so copious a subject would require not a few pages, but a separate volume. Besides which, without an elaborate ground plan, and numerous sections and views, it would be by no means easy to convey any adequate idea of the peculiar beauties, and diversified yet consistent character, which we here meet with, both as to general form, and to the ornamental features. We shall, therefore, content ourselves with offering a few remarks on the more prominent characteristics of the *Interior*. Here, likewise, solidity of construction, elegance of execution, originality of application, beauty of form, breadth of surface, grandeur of manner, striking effects, and rich, not lavish, decoration, are pre-eminently conspicuous, and attest the skill, the judgment, and the taste of the architect. The

\* It is to be regretted, that the authorities of the City of London have not co-operated with the Directors of the Bank in their plans of improvement, by widening the surrounding avenues, so as to give more effect to this fine edifice, — one of which they ought to be proud, as a public ornament. The south end of Prince's Street is at present a most inconveniently narrow lane. This ought, at least, to be rendered as wide as the northern end; and should any improvement in this respect take place, we would suggest the propriety of forming a portico or arcade with shops having one entrance opposite the centre of the Mansion House.



vaulted roofs and domes of stone have an air of simple dignity, more truly attractive than any elaborate, yet insignificant embellishment could produce; for it is far easier to apply finery than to impart beauty. The manner, too, in which most of the offices are lighted, namely, either from the ceiling itself or by windows near it, is one so peculiarly favourable to architectural effect, particularly wherever columns are employed, and produces such vigorous contrasts of light and shade, that it is to be regretted it should be so generally avoided by modern architects, even in those edifices where it might be imagined that convenience, no less than beauty, would suggest its adoption, — we mean in churches, whose windows at present seem constructed to transmit sounds from the street, and to afford as distinct a view as possible of the surrounding houses.

The entrance from Threadneedle Street leads into a court, on the south side of which is the back front of Sampson's building, in its original state, consisting of a series of Ionic pilasters on a rusticated basement, with arches. Opposite to this is the *Pay Office*, with a handsome façade, having in the centre four three-quarter columns, of the Corinthian order, with a pediment above, and two windows on either side. The door-way on the east side of this court leads to the Rotunda; that on the west into a handsome court built by Sir R. Taylor on the site of the churchyard of St. Christopher. This court, which is of regular design, except to the east, has a series of Venetian windows (five on each side, and three at the end), placed within arcades, ornamented with archivolts and key-stones. Between these windows are three-quarter Corinthian columns fluted, resting on a stylobate level with the bottom of the windows, whose columns are of the same order: all the parts of this design

are well combined, so as to unite considerable richness of style with simplicity of effect.

A beautiful and truly original *corridor*, with lantern lights, columns, and arches, leads from the outer court to the *Rotunda*, which is a large circular apartment, with domed roof and lantern light. This communicates with the *Three-per-Cent* and with the *Four-per-Cent Offices*. Destitute as it is of almost all that can be termed decoration, this circular hall possesses a charm in its simplicity that we frequently look for in vain where embellishment has been unsparingly bestowed; and is more worth the attention of artists, or admirers of the noble in art, than many structures that have been hitherto considered as the best examples we possess of interior architecture. The *Four-per-Cent Office* is an exceedingly fine apartment, although its beauty consists more in the nobleness of its proportions, and in a few striking and well-composed features, than in mere ornament; for what embellishments it has, are almost entirely confined to the roof and the parts immediately beneath it. The dome in the centre, supported by a series of coupled caryatides between the windows in its tambour, is truly admirable for its beautiful contour, its lightness, and its richness; while the circular reliefs in the spandrels of the four arches below, give a finish and harmony to the whole design. Although the rest of the apartment is comparatively plain, there is sufficient keeping between all the parts; and the general simplicity, instead of producing a disagreeable contrast with the decorated dome, rather serves as a relief to it, and the eye is led to, and dwells upon the latter as the principal object. The architecture is perfectly in character with the destination of the place, being solid and massive, without being heavy, or loaded with ponderous detail.

Among the other offices, the Three per Cent, the Consol, Dividend, and Bank Stock Offices, and that of the Chief Cashier, are most remarkable both for spaciousness and architectural beauty; many of the vestibules and corridors, also, exhibit strikingly picturesque features.

We have now completed our proposed account of this edifice; and although it may appear to some rather diffuse, and our commendations too liberal, we should rather accuse ourselves of not having entered so fully into the subject as it merits, and of having expressed our feelings but imperfectly. We do not assert that it is impossible to conceive any thing more beautiful; but we certainly will say, that as far as concerns mere taste, beauty of form, and picturesque effect, we do not know of a single edifice—at least not one of modern times,—that rivals the Bank of England.

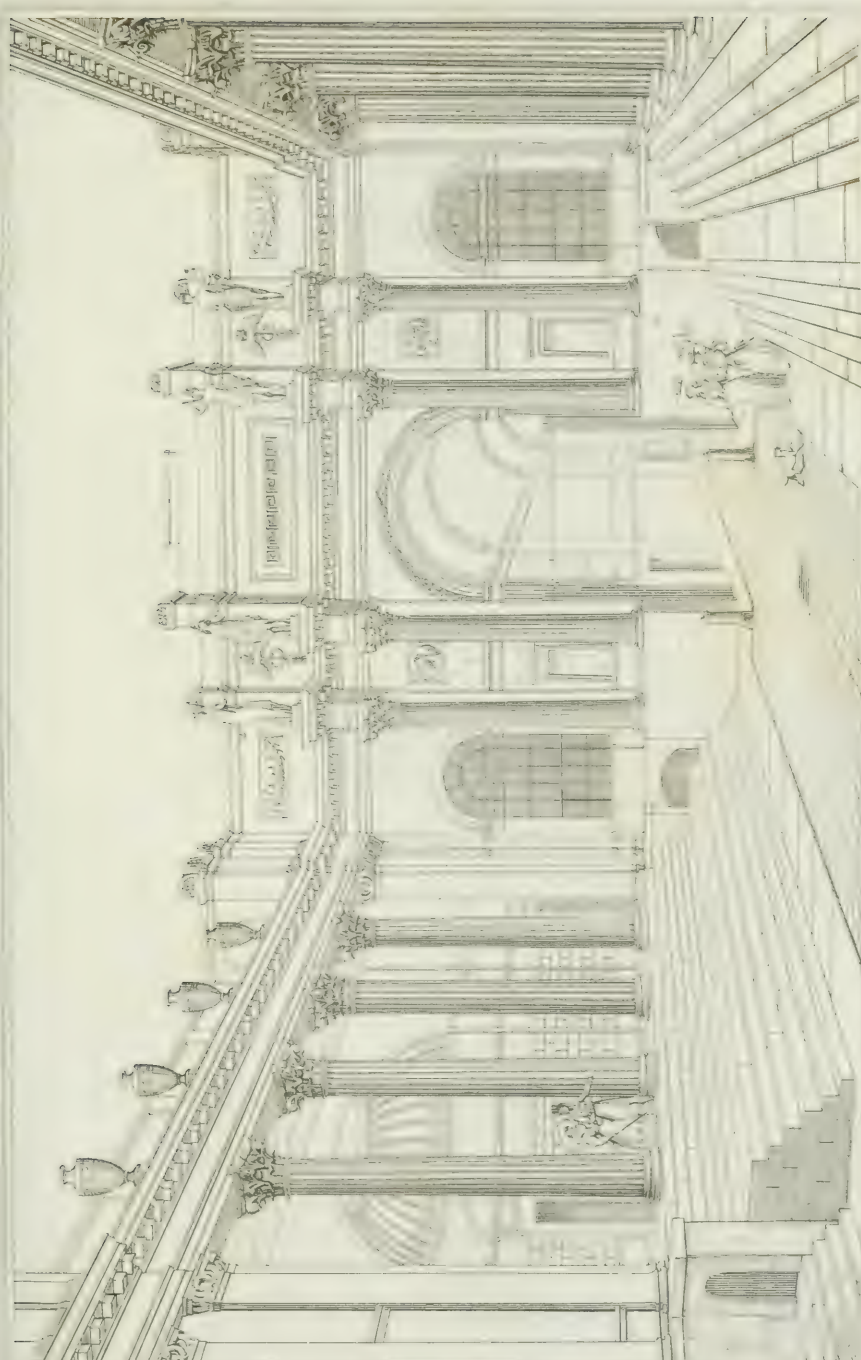
Taken altogether, an Englishman may point out the Bank to foreigners with a feeling of exultation, and as one that will not suffer by a comparison with any building whatever on the Continent. With infinitely more beauties, it presents none of those discrepancies,—none of that petty niggardliness miscalled economy,—none of that combination of meanness and splendour, which neutralise the effect many of our public buildings would otherwise possess. Here the young architect will find examples of decoration, and models of composition, which will prove far more entitled to his earnest study than the greater part of those which he will meet with in Italy itself.\*

\* Ample historical accounts of the Bank may be found in "*The Beauties of England*," London, vol. ii.; also in "*The Original Picture of London*," 1827.



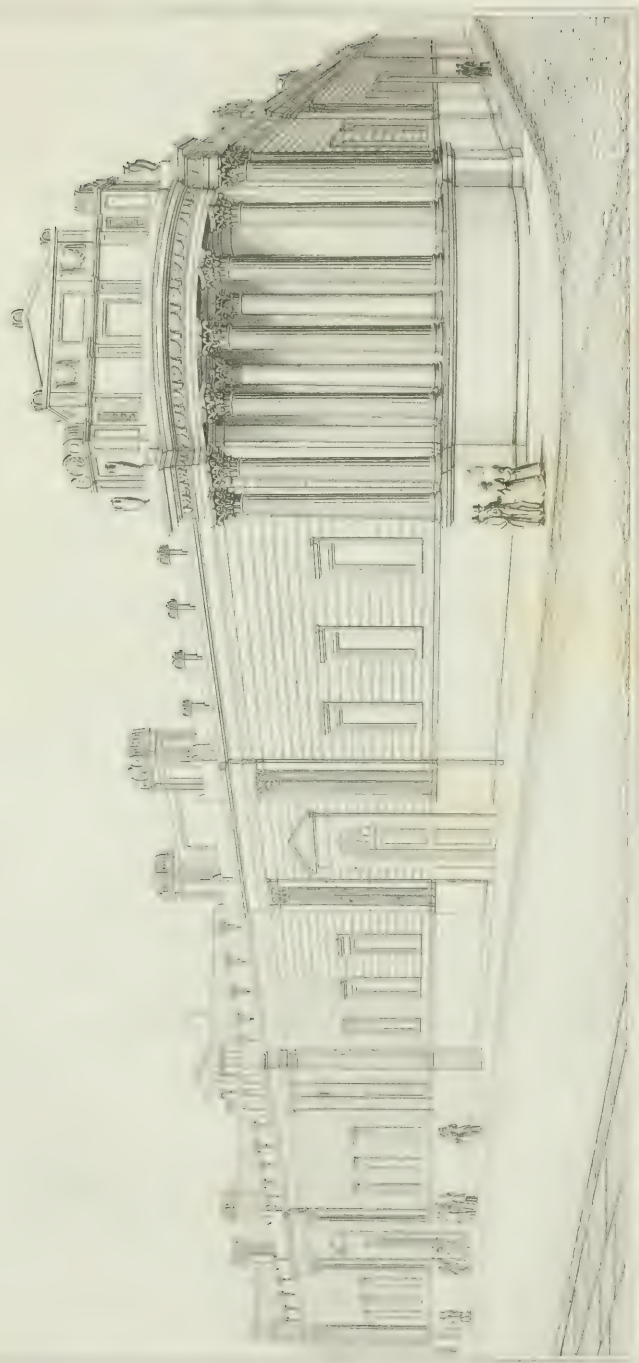






THE HOUSE OF COMMONS  
1 OF 1





Temple of Mars Ultor

Forum of Augustus

View from the Forum of Augustus

View from the Forum of Augustus

View from the Forum of Augustus



AN ACCOUNT  
OF THE  
LAW COURTS AT WESTMINSTER.

By J. BRITTON, F.S.A. &c.

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WHEN we know the mortifying situation in which an Architect is placed who undertakes a public building, like that now under notice, we do not envy him either the profits or fame that may accrue from his designs. He has not only to please his direct official employers, but judges, counsel, barristers, attorneys, juries, clients, reporters, and the many-minded public. Critics, within doors and without doors—in the House of Commons and House of Lords—start forth from every post and pillar, fully prepared to find fault, and animadvert on real or imaginary defects. The difficulties of situation and application, which the artist had to contend with, are either unknown or disregarded, and the conflicting opinions and tastes he has been doomed to hear, consult, and endeavour to please, are beneath an amateur critic's notice.\*

\* That our Courts of Law, as well as Churches, should be freely open to the public, no one is more willing to admit than the writer of this article. It implies a degree of freedom truly English; and whilst it keeps the judges, counsel, and jurors of the land, as well as its lawyers and clergy, constantly



How far the Architect of the Law Courts of Westminster is deserving of blame or worthy of commendation, in designing and executing this original series of apartments, will be easily determined from the plan, views, and description, now offered to the reader.

The annexed *Ground Plan* will convey a better idea of the arrangement, proportions, extent, relative situations and sizes, of the different courts and their appendages, than can be imparted by words, or even by a cursory inspection of

before the public eye, it gives that public opportunities of seeing and knowing how far justice and equity are administered by the one, and sound doctrines, with good sense, preached by the other. Legal courts, as well as churches, must, however, be proportioned to the essential uses of each, to be truly effective, and to answer their destined ends. If too large, they subject the auditory and acting party to much inconvenience; nay, will become almost useless:—if too small for their usual assemblages and necessary purposes, they are equally bad. Judges and counsel wish to have their courts as small as possible; whilst the public are clamorous for space and free elbow-room. In designing the most popular courts of the Westminster series, the Architect has conceded to, and endeavoured to please, both parties; but, unfortunately, without satisfying either. Whilst one complains of the courts being too large, the other not only grumbles, but severely criticises him for making them too small. The illiberal, unjust, and false comments that have appeared in the public papers, and have even been repeated by some honourable members of Parliament, at once excite the pity, regret, and contempt of those who know better, and are influenced by kinder feelings. If compatible with the nature of this publication, and with the principles of its Editor, he could easily hold some of these calumniators up to the scorn and indignation of the public. He is wholly influenced on the present occasion by a desire to vindicate the character of architecture and its worthy professors, from envy, jealousy, and the base passions of man.

the place.\* This plan shews that the Architect was not only limited to a small plot of ground, but was encumbered with irregular and discordant masses of old buildings, to which he had to unite and amalgamate his new works. Even the

\* REFERENCES TO THE ANNEXED GROUND PLAN.

A Court of King's Bench.	m Vice-Chancellor's Robing-room.
B Bail Court.	n Usher's Room.
C Court of Equity.	o, p, q, The Grand Inquest Jury.
D Court of Exchequer.	r Lord Chancellor's Attendants.
E Court of Common Pleas.	s Lord Chancellor's Robing-room.
F Vice-Chancellor's Court.	t Barristers' Robing-room.
G The High Court of Chancery.	u Sealer's Room.
	v Library for Masters in Chancery.
a The Judges' Retiring-room. K.B.	w Barristers' Retiring-room.
b Judges' Clerks' Room.	x Secretary's Room.
c Barons' Clerks' Room.	
d Barons' Retiring-room.	1 Passage from Hall to K. B.
e The King's Remembrancer's Office.	2 Staircase to Robing-rooms.
f Masters in Equity.	3 Vestibule to K. B.
g The Judges' Retiring-room. C.P.	4 Ditto.
h Court Keeper.	5 Passages.
i Serjeants' Room.	6 Stairs to Basement and Up. Floors.
k Judges' Clerks' Room. C.P.	7, 8, 9, 11, 12, Passages to Courts.
l Vice-Chancellor's Attendants.	10 Water-closets.

MEASUREMENTS OF THE COURTS.

KING'S BENCH COURT—35 ft. 6 in. long, 30 ft. wide, and 26 ft. 6 in. high.  
 BAIL COURT—30 ft. 6 in. long, 28 wide, and 23 ft. 6 in. high.  
 COURT OF EXCHEQUER—52 ft. long, 31 ft. 7 in. wide, and 26 ft. high.  
 COURT OF EQUITY—31 ft. long, 23 ft. 7 in. wide, and 24 ft high.  
 COURT OF COMMON PLEAS—41 ft. long, 33 ft. wide, and 24 ft. high.  
 VICE-CHANCELLOR'S COURT—36 ft. long, 25 ft. wide, and 29 ft. high.  
 LORD CHANCELLOR'S COURT—36 ft. long, 33 ft. wide, and 28 ft. high.  
 LORD CHANCELLOR'S ROBING-ROOM—28 ft. long, 16 ft. wide, and 20 ft. high.

ponderous buttresses of the vast Hall were so many obstacles to symmetry and systematic arrangement. It will be seen that these are now so completely incorporated with the new walls, that they form integral parts of the recent building, and are strengthened and supported by it.\* By the plan it also appears that the seven chief Law Courts of England are now all in intimate connexion with each other, and that the colossal Hall forms a sort of vestibule or lobby to the whole, as well as a passage of communication with the Houses of Parliament. This association and continuity must be of great convenience to the judges and to the most eminent counsel, as they have often occasion to be in attendance on the Houses of Parliament and on the Law-Courts at the same time. An easy and free communication is also provided between all the different Courts, whereby judges, counsel, lawyers, and the public, may proceed from one to another, and hold ready intercourse with all. Those who remember what the Law Courts formerly were — how they were situated, and the accommodations or non-accommodations they afforded, will be well qualified to appreciate those now provided.

Of the style and manner in which the public Courts have been executed, every person will form his own opinion and make his own inferences; but the impartial and discriminating critic only will be likely to do justice to the Architect. Trammelled as he was by space, and by the permanent buildings which were to be scrupulously preserved,—opposed, in many respects, by the conflicting and inexperienced, but dogmatic opinions of persons in authority, or who arrogated

\* An ample history and description of this Hall, with illustrations, will be found in a previous part of this volume.

authority,—the liberal critic will not only make allowances for faults, or apparent faults, but will exercise his functions with lenity. On the present occasion, however, he finds but slight claims on his forbearance or indulgence: on the contrary, he sees much to admire and to commend. The seven different Courts are admirably adapted to their respective and distinctive uses—they severally display much science in their construction, and much of art in design. Each is varied from the others in the mode of lighting, in the fittings-up, in its whole features; and each, if insulated, would be regarded as a handsome Court. In height, width, design of ceiling,—seats for the chancellor, vice-chancellor, barons, and judges,—there is evident and ingenious variety; whilst the lantern-lights are still more diversified, and more distinctly eminent for their architectural merits. In the corridors, or passages of communication, the Architect found the greatest difficulty; as he was cramped for space, and almost deprived of light. The former could neither be commanded nor augmented; but it has been used and applied, to its smallest portion. The latter has been admitted and directed in various ways, and by novel contrivances, which manifest much study and practical experience. The union of lantern and sky-lights have been employed here. The different modes adopted for lighting the numerous apartments, stair-cases, and corridors of these Courts, should be studied by every young Architect. Those of the King's Bench and Court of Chancery are partly shewn in the annexed prints.—Were we to give a full description of these and their appendages, this essay would extend to several pages. We must therefore limit it to the following statement, which has been drawn up by the Architect himself, and illustrated by plans and views. Of the



volume in which these are contained, only a few copies have been printed for private circulation. The Architect says,—

“ I was directed by the Lords Commissioners of His Majesty’s Treasury to prepare plans for New Law Courts, to be erected on the space between the north-west turret of the stone building in St. Margaret’s Street, and the north-west tower of Westminster Hall; the new edifice to project into New Palace Yard, as far as the buildings erected in the reign of Queen Elizabeth. To make a plan, combining together seven distinct courts of judicature and all their numerous, complicated appurtenances, in a space not much larger than the area of the adjoining Hall, trammelled with the immense buttresses of that building, the irregular projections of the old stone buildings, and with other obstacles not less formidable, was a task of great difficulty, and seemed almost impossible, unless the new buildings projected as far into New Palace Yard, and abutted on the flank of the north-west tower of Westminster Hall, as they were proposed to do in the late Mr. Wyatt’s design, made under the direction of a Select Committee in 1808, and as far as those erected in the time of Queen Elizabeth. In 1794 I gave a general design for connecting together all the buildings adjacent to Westminster Hall. In another design of 1820, I preserved the same line of projection into New Palace Yard, but separated the Courts from the north-west tower of Westminster Hall by a large space, so that the whole of the flank of that tower is left entirely free. I could have wished that this majestic pile should have been insulated, but the site for the New Courts was too limited to admit of so great a sacrifice. *Westminster Hall*, to be duly appreciated, must be seen with the feeling of the painter and the mind of the poet. With these lights, the Architect



created this bold and mighty monument of national glory, which, like the sublime and terrific conceptions of Michael Angelo, strikes the beholder with awe and admiration. No other building should abut on Westminster Hall. The New Courts to the west, and a corresponding building to the east, must be considered merely as frames to the grand picture, formed by the northern entrance into that unique and superb structure. To make the interior of Westminster Hall correspond with the magnificence of the exterior, the modern pavement is to be lowered, if practicable, to the surface of the original floor; all the other modern alterations to be removed, and the walls made to assume the same appearance they formerly had: the south window, and the south end of the Hall also, are to be restored to their ancient state. Immediately under the side windows of the Hall, and corresponding with them in every respect, seven large apertures, or door-ways, have been made, leading to the different Courts; and if the spaces between the buttresses of this superb building had been sufficiently capacious to admit of constructing the New Law Courts within them, like so many chapels, Westminster Hall would then have assumed the appearance of a magnificent and solemn temple.

“ The site proposed for the New Courts having been considered sufficient, and plans prepared, it then became an important question to decide in what style and character the exterior ought to be composed:—either in the Roman manner, to assimilate with the old stone building in St. Margaret’s Street, or after the ancient manner, to correspond with the exterior of the northern entrance into Westminster Hall.

“ To compose a design in the same style as the latter, when limited in expense, and to construct such an exterior,

when restricted in time, and when the new building, unless internal convenience is sacrificed, must consist of many small parts,—is too arduous and hazardous a task to be undertaken, except from absolute necessity. On the present occasion, after mature consideration, I judged that the magnificence of Westminster Hall, composed of simple parts, would be best consulted by keeping the new building as distinct as possible from the old, and by making the exterior thereof in a character entirely different from the northern entrance into that venerable structure. With this view of the subject, the exterior of the New Law Courts was designed in imitation of Palladio's celebrated Basilica at Vicenza; and the building was afterwards constructed in such a manner that, if at any time it should be required to make the exterior of the Law Courts in the Gothic style, such alteration might be made without disturbing or removing any part of the internal arrangements of the new buildings. Indeed, before the commencement of the works, I had contemplated the probability that, at some future time, it might be required to give the exterior of the New Courts a Gothic character; and it would have been very easy to convert the five Venetian apertures into Gothic windows, the balustrades into battlements, the columns at the curvilinear extremities of the façade into Gothic buttresses; or the curvilinear extremities might be easily formed into square or octangular towers, and the remainder of the exterior of the stone building in St. Margaret's Street might be continued to the front of the House of Lords in the same character. The exterior of the New Law Courts being composed in imitation of the architecture of Palladio, the interior finishings and fittings of the High Court of Chancery and the Court of King's Bench, with the other Courts and their appurtenances, were

designed to partake of the same character, so as to make one uniform structure.

“ The designs for the New Courts having undergone various alterations and improvements, suggested by the judges and other competent authorities, had been submitted to His Majesty, approved by the judges, sanctioned by the Lords Commissioners of the Treasury, and the estimated expense of the work voted by Parliament in July 1820 :— I was honoured with the directions of the Lords Commissioners of His Majesty’s Treasury to lose no time in erecting them. In obedience to these orders, the works were immediately commenced, and carried on with all the expedition in my power until March 1824, when the buildings were suspended ; and in June following I was directed to cause the whole of the projection in the front of the Court of King’s Bench, next New Palace Yard, to be removed with as little delay as possible.

“ The building forming this projection contained a law library for the use of the Courts of King’s Bench, Exchequer, and Common Pleas, with places for the reception of a large part of the records now in Westminster Hall. There were likewise, for the use of the Court of King’s Bench, consulting-rooms and robing-rooms, for the king’s counsel and other gentlemen of the bar : also rooms for the solicitors and their clients, a retiring-room for the jury, accommodation for the jury and witnesses in waiting, a room for the judges’ clerks, a place of confinement for persons brought up to receive the final judgment of the court, a private entrance, next New Palace Yard, for the judges, another for the king’s counsel and other gentlemen of the bar ; also two entrances into the basement story, other distinct accesses to the coffee-rooms, and

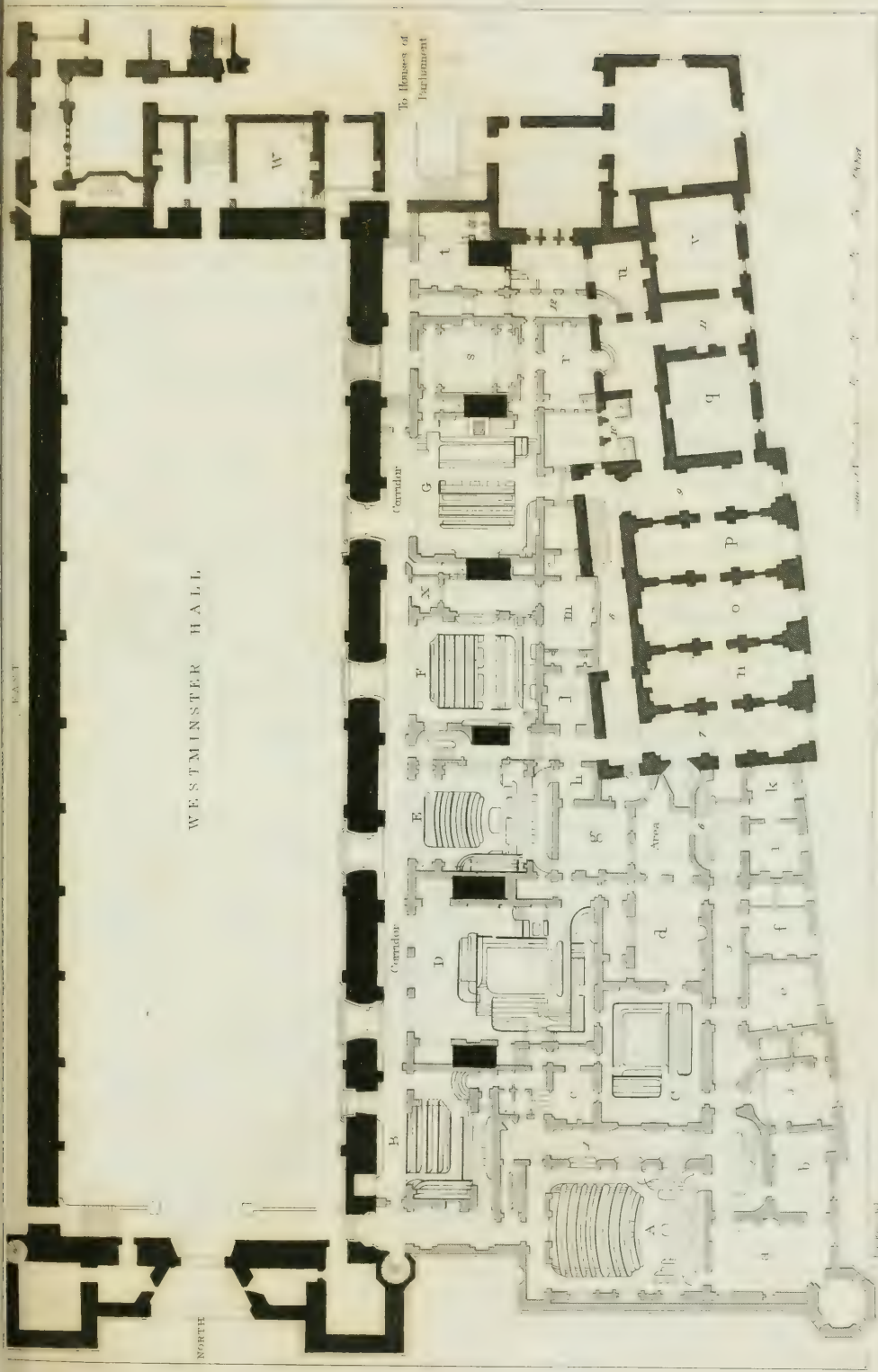
accommodations for the use of the public, without interfering with the judicial affairs of the Courts, or the general accommodation of the barristers and others."

The building containing these various essential rooms has been entirely taken away, although the whole of the apartments were necessary appendages to the Courts — although the plans and elevations had been approved by all the constituted authorities — and although the Architect had reported that the sacrifice would be made at an expense of *several* thousands of pounds. Without regarding either the extravagance of the act, or the abolition of so much useful accommodation, the whole was levelled to the ground: a new elevation was designed and erected, which, unfortunately, neither assimilates with the grand northern front of the Hall, nor with the Italian building in Parliament Street. This design must be attributed to an amateur, perhaps to some *honourable* gentleman, who vainly fancied himself superior in taste and knowledge to the Professor of Architecture, who could not have sanctioned such an elevation.\*

\* At the time the above remarks were committed to the press Mr. Soane announces, for publication, a Series of Plans, Views, &c. of these Courts, with Accounts of their erection and alteration. We can easily believe that this exposé will shew how some of our public works are managed.

END OF THE NEW LAW COURTS.





WESTMINSTER HALL

To Houses of  
Parliament

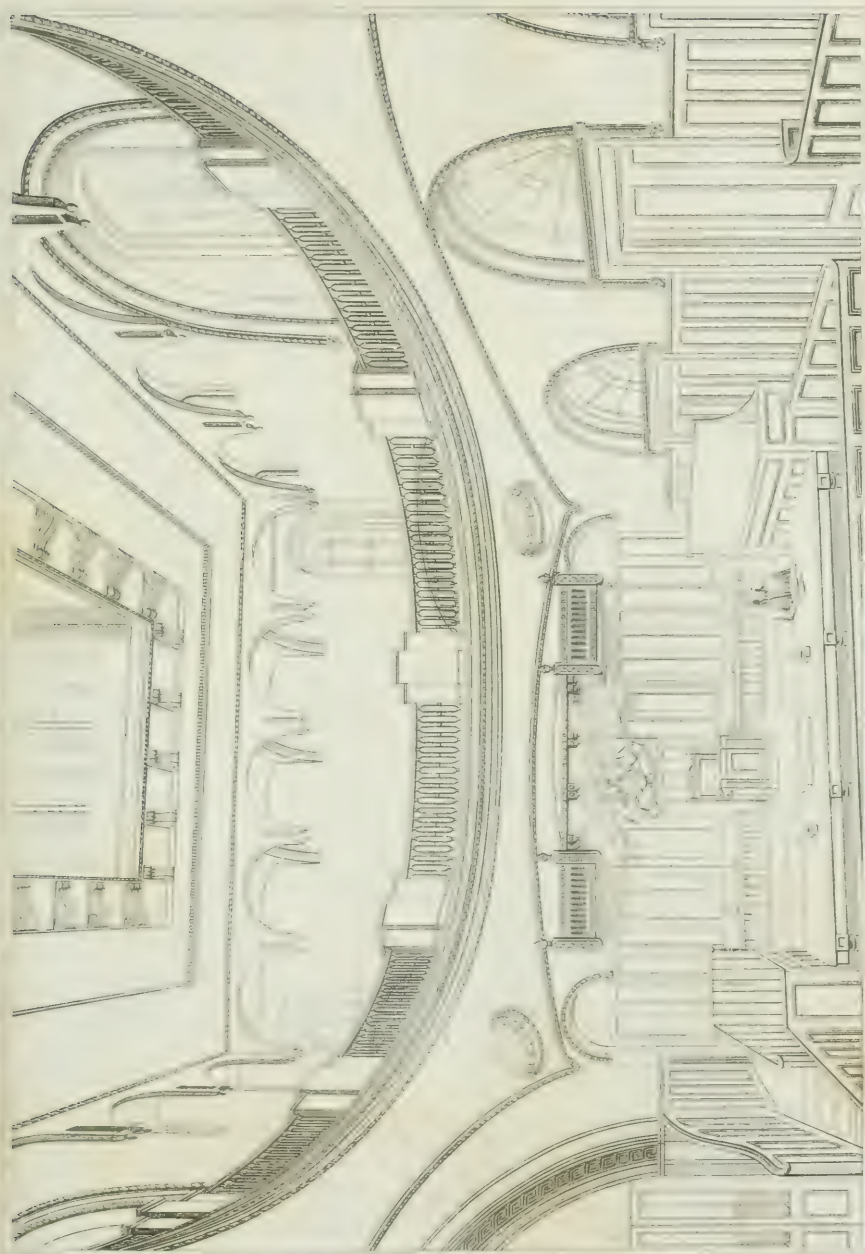
Corridor

Corridor

Area









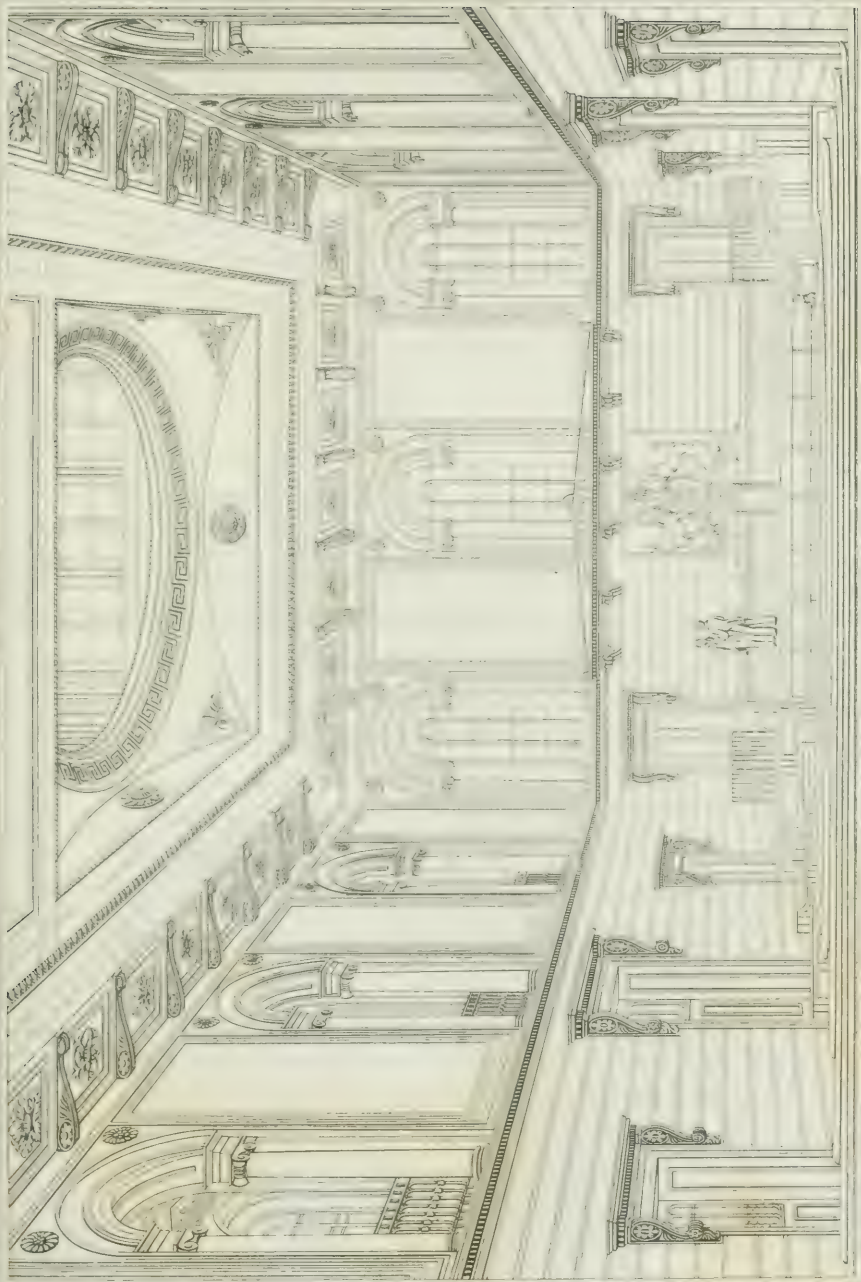


Fig. 1. Temple of Mars, as it appeared in the time of Augustus. The Temple of Mars was situated in the Forum, and was dedicated to Mars, the Roman God of War. It was built by Marcus Fulvius Plautius, and was dedicated in 261 B.C. The Temple was a large, rectangular building, with a portico of Corinthian columns. The interior of the Temple was divided into three parts, the pronaos, the cella, and the opisthodomos. The pronaos was the entrance porch, the cella was the main sanctuary, and the opisthodomos was a smaller sanctuary at the rear of the Temple. The Temple was destroyed by fire in 82 B.C., and was rebuilt by Marcus Fulvius Plautius in 261 B.C. The Temple was one of the most important buildings in the Forum, and it was a symbol of the power of the Roman Republic.





AN ACCOUNT  
OF THE  
NEW ENTRANCE FOR HIS MAJESTY  
TO THE HOUSE OF LORDS.

By J. BRITTON, F.S.A. &c.

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THE stranger and foreigner who examines the two great apartments destined to accommodate the members of the Houses of Parliament—who also traverses Westminster and inquires for “the House of Lords,” and “the House of Commons,” or the edifice containing both, will neither reproach nor praise our guardians of the public purse for wantonly squandering its contents on a grand edifice for themselves. It is singular that the English Parliament have never had a regular, complete, and appropriate building; for scarcely a session passes, but they are called on to pay for additions, alterations, or repairs, to the old premises. These were formerly the most interesting architectural features of the city of Westminster, being portions of the royal palace built by Henry the Third, Edward the Third, and other monarchs. Deserted, however, by the Court in the time of Henry VIII., the palatial apartments were progressively assigned either to public offices or to private residences. The splendid Chapel which had been erected and richly ornamented by Edward III. was appropriated to the House of Commons in the time of Edward VI., and an apartment

formerly used as the *Court of Requests* was fitted up for the Lords of Parliament, in 1800. The Painted Chamber, Star Chamber, Prince's Chamber, and other rooms of the old palace, have also been used as appendages to these houses. Without explaining the various and numerous alterations that have been made at different times, under the direction of different Architects, and by the authority of Parliament, we can only point out the latest, and most distinguished for architectural merit. The *Gothic* elevation, facing the east end of Henry the Seventh's Chapel, and arrogantly placed in competition with that gorgeous display of Christian architecture, is almost too puerile for comment — for it has neither beauty, grandeur, nor constructive skill, to recommend it.\* Yet to this sad specimen of the late Mr. James Wyatt's taste, but which his friends disclaim, was the Architect of the *Scala Regia* required to unite and assimilate part of his recent works: hence the origin of the cloister, or Gothic passage, which connects the former arcade in Old Palace Yard to the present staircase. The *Porte Cochée*, or covered gateway for the royal carriage, is quite in harmony with these Gothic features, but has little connexion or unity of style with the elegant design represented in the annexed engravings. The staircase was commenced by *Mr. Soane* in the summer of 1822, and finished in January 1823. It is but justice to remark, that the Architect's original design was for a temporary, or movable awning, in place of the present carriage arcade, which appears to have been directed by higher authority. At the top of the staircase was the Prince's Chamber, and other old rooms connecting it with

\* A great part of this work, we are assured, is nothing more than timber and lath and plaster !!

the Painted Chamber. These, being in a ruinous state, were all taken down, and foundations were laid for the *Royal Gallery*, &c. in October 1823, and, by almost unprecedented exertion and zeal, this was finished on the 1st of February, 1824.\* Subsequent to that time, several additional apartments have been built in unison with the above, but plain and simple in their finishings and fittings-up. They are applied as committee-rooms and a library for the House of Lords, committee-rooms and a library for the House of Commons, offices for clerks, and fire-proof rooms for parliamentary papers and records. All these new works constitute portions of one large and splendid design; and if the whole be carried into effect, and the Great Hall, Painted Chamber, and St. Stephen's Chapel, be also restored to their pristine forms and finishing, as recommended by the Architect, our Parliament will possess an edifice worthy of their own enlightened and independent character, and of the great nation they represent.

Of the *Scala Regia* and *Royal Gallery*, the accompanying Engravings will convey some idea to the stranger. The former is displayed by a *Section*, shewing the whole of one side, the lantern-light, the style of the inner roof, &c., whilst the view defines and characterises the whole scene from the bottom. One striking characteristic of this stair-

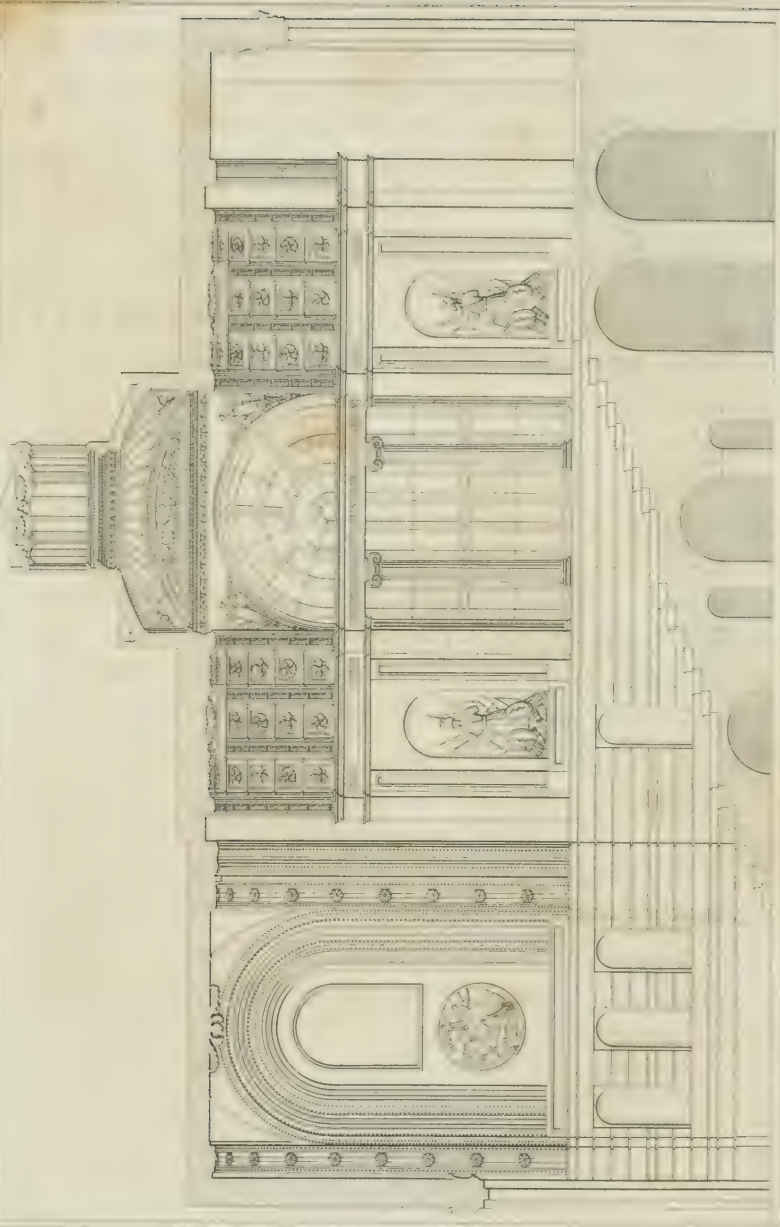
\* The writer of this article had frequent opportunities of witnessing the rapid progress, as well as the substantial construction of these works. Bricklayers, carpenters, plasterers, &c. were not only employed in great numbers, but were continued, by new gangs of men, night and day. The work was in perpetual advance; and as a complimentary reward and acknowledgment for the unwearied diligence of the master-tradesmen, their foremen, and the most respectable mechanics, the Architect invited about one hundred and fifty of them to partake of a sumptuous dinner at the Freemasons' Tavern, on which occasion the writer of this essay presided.

case cannot be shewn by an outline print or drawing, -- that is, the picturesque, or painter-like effect produced by the lantern-light, with its stained glass and large side window. On the top of the stairs are recesses to the right and left, with arched openings to a decorated vestibule, which is adorned with eight Scagliola columns, supporting four galleries. To the left, between four columns, is a large opening to the Royal Gallery, which may be considered as divided into three compartments, each of which has a lantern dome, fitted with stained glass. These divisions are varied not only in dimension and embellishment, but in construction; and thus exhibit novelty in design, as well as various scenic effects. The whole surface of the ceiling and parts of the walls, are adorned with flowers, flutings, scrolls, &c., whilst the lantern-lights are vaulted, highly enriched, supported by columns, and additionally decorated with candelabra, &c. The whole of this approach, from the bottom of the stairs to the Painted Chamber, exhibits a succession of architectural beauties adapted for royal processions -- for the display of pomp and stately ceremony; and is eminently calculated to give to, as well as receive splendour from, those assemblages of ladies, nobles, and military officers, which usually attend the monarch in his visits to the House of Lords.

A view and section of the Royal Gallery are published in the Author's volume, "*The Union of Architecture, Sculpture, and Painting.*" 4to, 1827.

END OF THE NEW ENTRANCE FOR HIS MAJESTY.





UNION OF LONDON FOR THE IMPROVEMENT

1771

UNION OF LONDON FOR THE IMPROVEMENT

1771

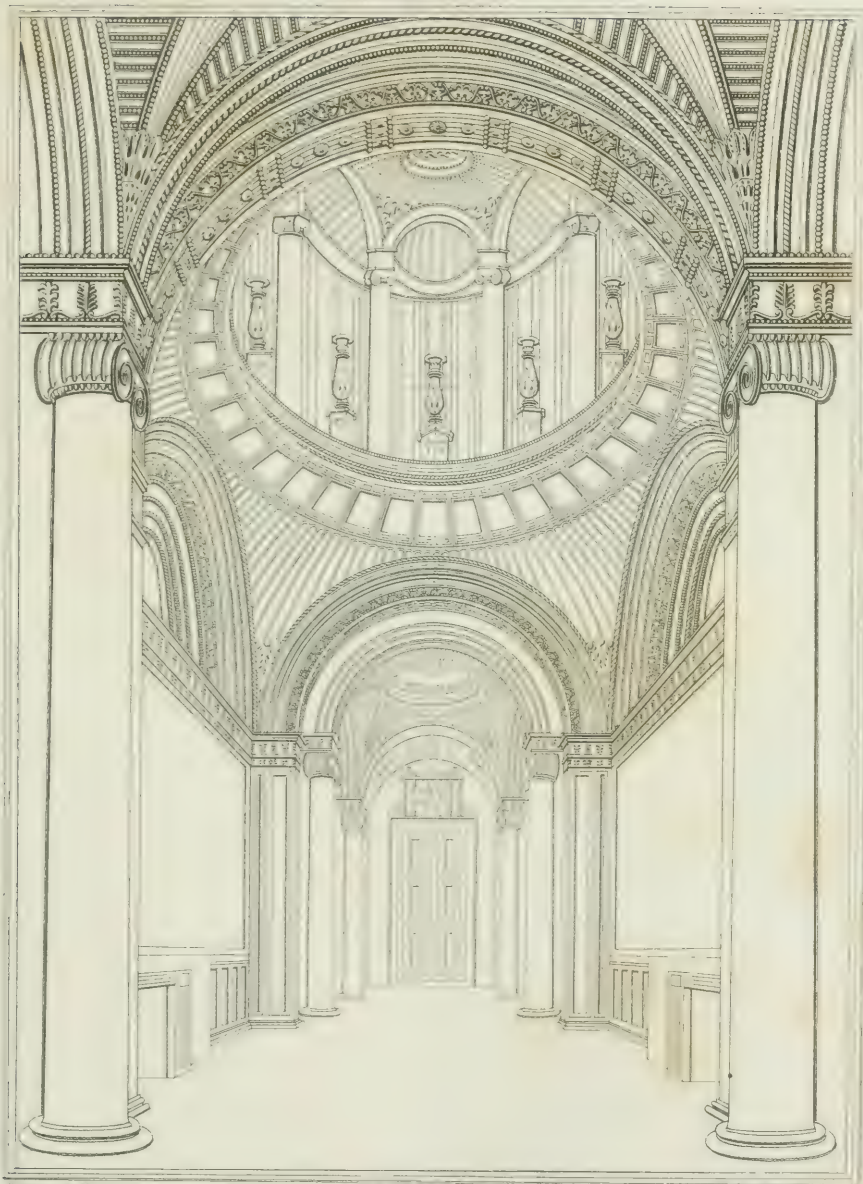
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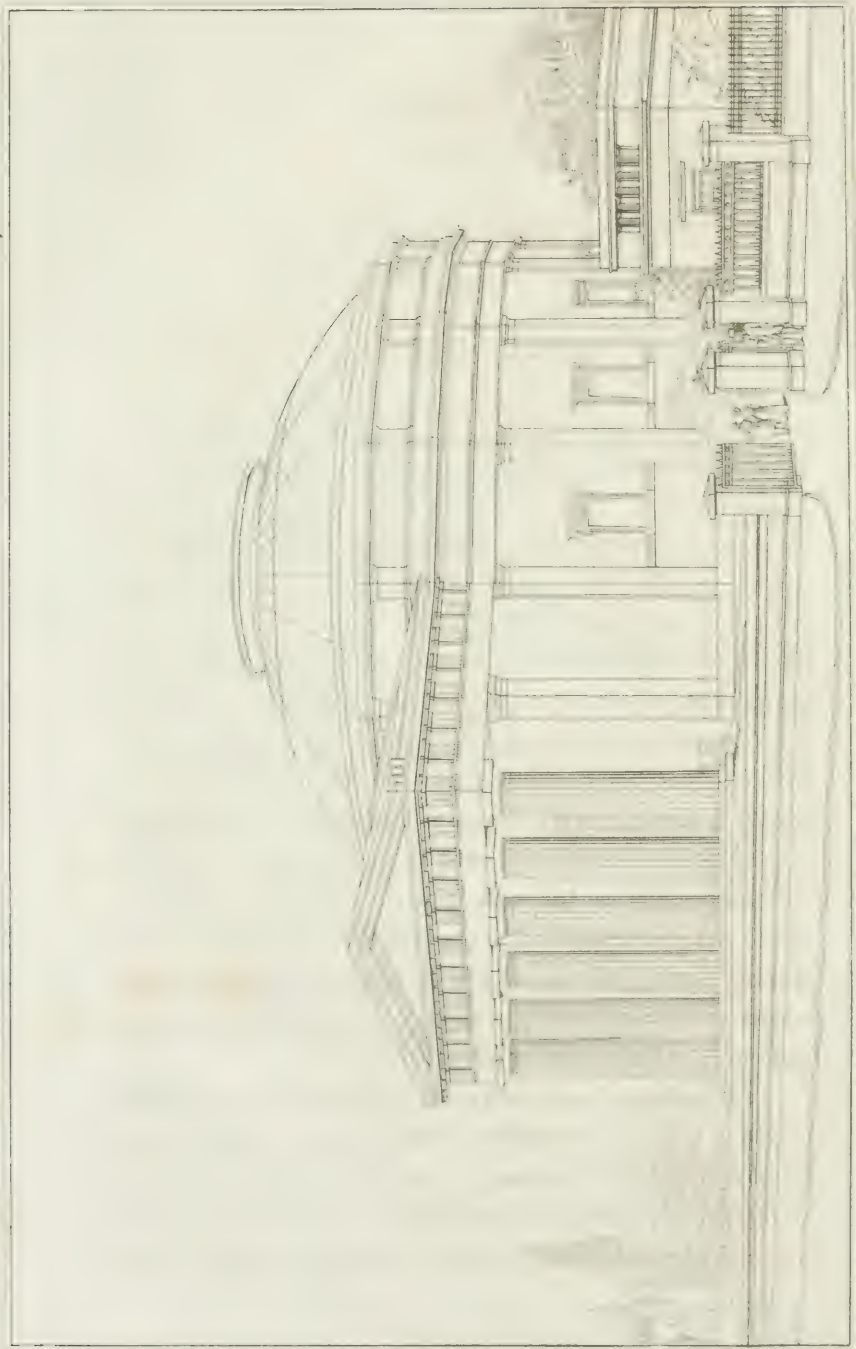
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1. *Staphylococcus aureus*









AN ACCOUNT  
OF THE  
PANORAMIC BUILDING IN THE REGENT'S PARK,  
CALLED  
THE COLOSSEUM.

BY J. B. AND T. H.

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IN a work professing to illustrate the *Public Buildings* of the metropolis, the edifice represented in the annexed engraving may claim distinguished notice, from the magnitude of its dimensions, the style of its architecture, and the purpose to which it is destined. Pre-eminent amongst the edifices in its vicinity, it engages the attention of all who frequent the Regent's Park and its neighbourhood, of which it forms so conspicuous an ornament. The curiosity that universally exists respecting it, might warrant a detailed description; but as the work is on the eve of its accomplishment, and will be opened to the public in the course of the ensuing spring, we are obliged to confine ourselves to such a brief and general notice as the occasion, the circumstances, and our own limits, render expedient.

The ingenious and enterprising projector of the present building and its concomitant appendages, mounted to the summit of St. Paul's Cross in the year 1822, where, from an observatory, placed on scaffolding several feet above the top of the cross, he took his daily residence for many months

successively, (and sometimes even all night,) for the purpose of making accurate sketches of every visible object that could be descried from that central and commanding eminence. The sketches then made, covered many hundred sheets of paper; and from those materials the outlines of the panoramic picture were formed, which has been executed during the following summers.

These multitudinous studies are now transferred to the interior of this immense building, and display to the spectator the unrivalled and vast metropolis of London, and its environs, as the whole would appear on the clearest day, and aided by the most powerful vision. The spectator, without having to ascend a single step, finds himself, by the safe, speedy, and unerring operation of invisible and inaudible mechanism, raised to an elevation whence the whole prospect at once expands around him: he sees, beneath the summer sunshine of a serene sky, divested of the usual canopy of smoke and vapour, this great metropolis, with its countless multitude of streets and squares, its churches, palaces, mansions, hospitals, theatres, public offices, institutions, scientific and literary; its noble river, with its numerous bridges; and, in the distance, a rich and varied expanse of rural and sylvan scenery, extending from the woodlands of Kent and Essex in the east, to the forest and Castle of Windsor on the western horizon. Recovering from the wonder created by this first view of the picture as a whole, he finds new cause of astonishment in examining, we had almost said in *perusing*, it in detail; for not only may the prominent structures be discerned and known, but every private residence in town or country, which is visible from St. Paul's itself, be recognised in the representation; and the various objects in the foreground, as well as in the distance,

will bear the test of the telescope. To increase the effect, improve the convenience for inspection, and, at the same time, to augment the means of judging of the merits of the performance as a work of art, there is a succession of galleries, the highest of which is constructed for the purpose of giving a more satisfactory view of the distant country.

Ascending thence, the spectator passes the *original ball* of St. Paul's, which, having been obtained by the proprietor, is in this very appropriate place preserved as an interesting relic, lending no inconsiderable aid to the impressions produced on the mind in contemplating London as seen from the summit of its lofty and far-famed cathedral. An easy ascent leads to a spacious esplanade, on the circle that crowns the exterior of the Colosseum, from which is beheld a *real* panorama, formed by the Regent's Park and its elegant vicinity. Thus to invite a comparison of the portraiture with its original, seems an act not only of candour, but of boldness, approaching to temerity; and it must be no small gratification for the artist to be conscious that his production suffers no disparagement from so severe a trial, as well as for the beholder to find, on returning to the picture, that he has a strong incentive for *re-viewing* it, with reference to such a criterion.

Having satisfied his curiosity, the stranger, concluding that the object of his visit has been fulfilled, may be prepared to depart; but fresh enjoyment, superadded to that which he had been led to anticipate, awaits his return. Having descended, a covered gallery conducts him to the exterior of the building, where he finds a scene in the open air which seems to belong to another region. There art, combining with nature, has realised some of the ideal compositions which imaginative theorists have formed of the romantic and the



picturesque ; for the artist has created a scene, which cannot fail of exciting both surprise and wonder. Valley and hill, rock and cataract, pine-forest, glaciers, and snow-capt Alps, constitute a sort of solitude presenting no sign of social or civilised life: a vista, where depth, and height, and expanse, seem to beguile the eye and deceive the senses.

From the gloom of this wilderness a subterranean passage leads, by gentle gradations, to a scene of refined culture,—a Conservatory in which are tastefully disposed some of the rarest exotics that have been introduced into this country, and where the flowers of the tropics are seen blossoming in light and life. The grottos and recesses connected with this conservatory are incrustated with shells, madrepores, corals, spars of every hue, stalactites, and other mineral and marine productions. Along the glazed roofs, both of the central apartments and the avenues, various climbing plants are trained so as to present the appearance of a leafy grove ; and in some parts of this secure abode, birds of various song and plumage will have a considerable range. The order and disposition of the plants will admit of every variety which taste or fancy may dictate ; and the aid of painting and sculpture will, in appropriate places, be employed to enhance and diversify the scene. It must be obvious, that this Temple of Flora will serve the double purpose of elegant recreation and philosophic research,—and that in amusing the juvenile mind, it will at once promote and illustrate the study of the vegetable world.

On emerging from a labyrinth replete with so many interesting objects, the mind is impressed with a sense of their inexhaustible variety ; and in recollecting them, finds the idea of time and space to be confounded, and the brief interval of a morning's lounge protracted, as in the oriental

fiction, to an indefinite period. As this adjunct to the Panorama is in a very advanced state, it is expected that it will be opened, if not at the same time with the picture, at least during the first year of its exhibition.

In closing our account of this extraordinary undertaking, we gladly offer the tribute of our applause to the talent, energy, and perseverance, of its enterprising proprietor, *Mr. Horner*, whose ideas in relation to the style of the edifice have been admirably realised by the well-approved abilities and refined taste of the young Architect, *Mr. Decimus Burton*. The classic simplicity as well as boldness of the building happily harmonises with the design and character of a work which may be called novel, extraordinary, and likely to create a powerful impression on the public mind.

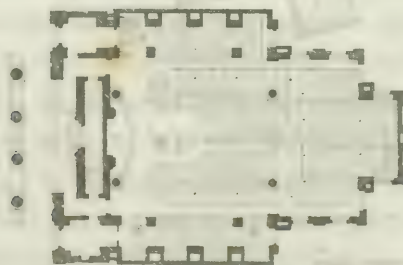
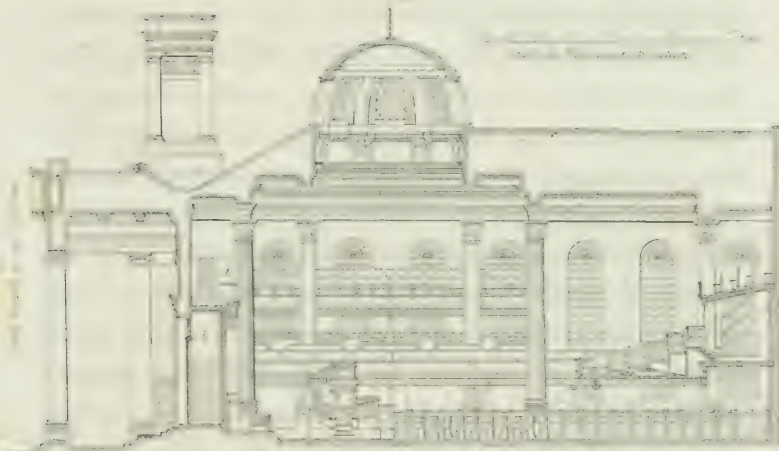
END OF THE COLOSSEUM.

AN ACCOUNT  
OF  
HANOVER CHAPEL, IN REGENT STREET.

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THIS Chapel is one of those erected for the additional accommodation of the parishioners of St. George's, Hanover Square, according to the Act of the 58th of George III.; urged by a letter from the diocesan, the Lord Bishop of London, which was immediately taken into consideration and acted upon. The first stone was laid June the 6th, 1823, and the Chapel was consecrated June the 20th, 1825. The ground was given to the parish by the Crown, at the solicitation of the Commissioners of the New Street. The building cost 16,180*l.*, under the direction of his Majesty's Commissioners for building new Churches, who defrayed one third of the expense; and was designed and superintended by Charles Robert Cockerell, Esq. It is built of Bath stone, and will accommodate nearly 1500 persons; — one third of the sittings is devoted to the public.

In the leading avenues of a capital, where every foot of ground acquires an excessive value, it can seldom happen that an unencumbered site can be afforded even for a building of a sacred and public nature. Numberless obstructions, arising from its locality, or the surrounding property, will ever limit the design, and thwart the intentions of the Architect: the scheme and proportions, therefore,



*e. Carriagemay to Yard.*

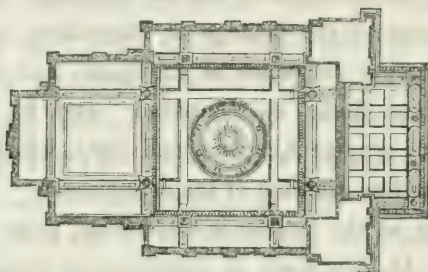




of his composition are rather the effect of over-ruling circumstances than of choice; and his success should not be measured so much by their merits abstractedly, as by a due reference to the difficulties which have been combated in the execution of it. The ordinary spectator will not take these into account, nor should he be called upon to do so, for he is to judge of the work as it is; but the judicious critic will admit them in extenuation of the defects; he will understand the circumstances of the case, and appreciate the resources of the inventor; and if a seeming difficulty has been converted to an advantage, and a happy combination has been won from fortuitous contrarieties, he will applaud the victory, and rejoice in the occasion which has given rise to it.

These observations occur upon the present subject more especially,—for a site less favourable for the purpose than that of Hanover Chapel can hardly be found, the western end being so much contracted by the premises on the south, and by a right of carriage-way on the north, as to give to the ground the form rather of a wedge than a parallelogram: the buildings also by which it is surrounded preclude, in a great measure, the power of obtaining light from the sides. The Commissioners having required that the communion table should be placed at the east end (the only access to the Chapel from the street), another impediment to effect, as well as to distribution, was occasioned. Thus restricted, the Architect has adapted to the widest part of the interior, the Grecian atrium, a cube of about forty-three feet, supported by four columns and as many pilasters; the sides of which, extended, give to the plan the form of the cross. These parts so produced, being sub-divisions of the atrium,—(by the intersecting trabiation of the ceiling),—

connect the whole into one harmonious figure, as shewn in the subjoined vignette.



The Ceiling, addressing itself perspicuously to the view of the spectator, will at all times be the best index of the design, as respects the geometrical arrangement of the edifice, and consequently it becomes of primary consideration to the Architect in the beauty and proportion of his plan.

This disposition accommodates itself extremely well to that most difficult architectural problem, the Protestant Church; for it is highly convenient as an auditory, and allows each part of the service to be seen from every seat, with the fewest possible obstructions to the view. The collocation of the columns and pilasters determines the situation of the respective galleries; the lower advancing to the columns, the upper to the pilasters; and by thus receding, the theatrical appearance produced by double galleries is effectually obviated.

Corresponding to the impluvium, in the centre of the atrium, is a feature of equal beauty and utility, since it unites the lantern and the dome, with a most ornamental effect, externally as well as internally; but especially to the latter, to which it gives an extraordinary loftiness and space. The windows, pierced in the sides of the dome, convey much more light through a given opening than the

perpendicular-sided lantern, and at the same time admit of its being equally well closed against the admission of air.

Sir C. Wren employed a similar expedient in the Anatomical Theatre of the College of Physicians, in Warwick Lane, by piercing the sides of the spire; but we have no example of the dome so contrived: and for the many advantages of ornament, space, and light, which it affords, it is deserving the attention of the connoisseur.

The order of the interior is Corinthian, from the decorations of the Golden Gate of Justinian, at Constantinople. The columns have eleven diameters, and are lifted on pedestals equal to the height of the pewing. The entablature is also of proportions equally light, without diminution of the dignity of the order. It seems indeed obvious, as well as consonant to the practice of the best Architects, that those proportions which are deemed just, externally, should be lightened when employed internally, and brought close to the eye of the spectator, where there is so much less effect of light and shade to diminish them.

The Organ is placed over the communion table, forming, with the decalogue and the decorations of the altar-piece, one entire composition; and though this arrangement was necessitated, by the limited space, yet it is attended with some beauty of effect, and a great practical advantage, since it places all the objects of attraction before the eyes of the congregation.

We cannot recommend this interior more strongly than by stating, that it has frequently been compared with that of St. Stephen's, Walbrook, one of Sir C. Wren's most admired works. The style throughout is, indeed, of a noble character, and the decorations, which are suited to the serious purpose of the edifice, are calculated to aid

its impression ; each presents a symbol associated with our religion ; the flowers of the frieze over the altar commemorating its divine Founder and the virgin ; the dove and the palm-branch, in lieu of the common-place enrichments of the order, compose the capitals of the pillars ; a choir of cherubim adorn the lantern, and the triune symbol is placed at the highest point of elevation.

These embellishments are of a higher order than mere ornament : to say that they are so many helps to devotion, would perhaps offend the Protestant austerity ; but, viewing them in the light of innocent symbols, we have yet to learn that such decorations are at all incompatible with the doctrines or discipline of our national church.

The limited circumstances of the site not admitting the usual ecclesiastical distinction of the tower, the Architect has ventured to employ the practice, (novel indeed in this country, but so frequent in the continental churches,) of the double *Belfry*, in the extremities of the front : nor is it to be regretted that he has been constrained to this resource ; for no practice can be less consonant to sound principles of construction and good taste than that of placing a tower on the roof. In the centre, a bold and capacious portico extends across the pathway : the dome rising above this considerably, gives to the whole elevation much grandeur and variety from different points of view.

The order of the exterior is the Asiatic Ionic, chiefly from the Temple of Minerva at Priene : its peculiarities, hitherto superseded by the graceful examples of Attica, are worthy of regard and imitation, as well from the richness and style, (suited to the larger scale,) as for the originality of their source, and the great size and celebrity of the temples in which it was employed. The general proportions are



copied from the tetrastyle portico of Minerva Polias at Athens. The order is placed on a podium, or plinth of granite, raising it above the injuries of common traffic, and giving grandeur to the elevation. The order and entablature extend through the whole façade, the external pilasters supporting the belfry, and uniting with them in one proportion, separated, in a measure, from the portico by distinctions in the capitals and bases. The doorway, in conformity with the Vitruvian precept (too rarely observed), is proportioned to the whole frontispiece, and reigns alone within the portico; and its imposing grandeur is a striking illustration of the value of classical example. A high stylobate divides the intercolumniation, regulating the lateral doors and windows; and a remarkable breadth and solidity is given to the whole front by the paucity of these openings. A rich dentilated cornice surmounts the order; the dentils under the belfrys, however, being less prominent, conformably with the Palladian practice. They are wholly omitted in the raking cornice of the pediment, the tympanum of which is advanced, to obviate the extraordinary depth which the soffit of the cornice might otherwise have; an expedient which escapes detection, and avoids effectually the necessity of the dentils over the tympanum, which is always attended with a crowded and graceless effect. The magnitude and order of the stones composing the masonry (always an interesting source of impression on the spectator), will not fail to be remarked;—it is one that is especially recorded of the most sacred of architectural examples in the Third Book of Kings; and is also one on which, by the existing remains, as well as by the accounts given us in Vitruvius, the Architects of Greece materially relied. The architraves of



the portico are in single stones, some of them fourteen feet long: that forming the lintel of the door weighs six tons.

There are many other peculiarities, which will not fail to attract the professional observer, especially in the commodious arrangement of the pewing, and the obtaining light under the galleries, by enclosing the area on either side, and lighting the space so taken in by sky-lights; as also the mode of ventilating by the windows and airing the chapel. Throughout the work, indeed, the greatest study of the subject, and diligence of execution, are evinced.

At a time when the extravagant and corrupt style of Louis XIV., or the early architecture of our less cultivated ancestors, engage by turns the taste of the public, we hail, with the utmost satisfaction every endeavour to naturalise to our climate and our uses the purer taste displayed in the Greek buildings, and to render the few models we possess from that favoured country idoneous and consonant to our uses and materials. We do so, because we feel that much of their merit is incontrovertible, and because we only want the opportunity of seeing the best examples happily applied, to give Grecian architecture the pre-eminence deserved.

END OF THE ACCOUNT OF HANOVER CHAPEL.

AN ACCOUNT  
OF  
TEMPLE BAR, FLEET STREET,  
AND OF  
THE TOWER, &c. OF ST. DUNSTAN'S IN THE EAST.  
By J. BRITTON, F.S.A., &c.

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THE engraved *Title-page* to the present volume displays an elevation of the western front of *Temple Bar*; a civic barrier or gateway, which separates Fleet Street from the Strand, and is placed on the boundary line between the city of London and the suburbs of Westminster. There were formerly other tower-gates, or bars, placed in the old city walls; but all, excepting the present, have been taken away, for the purposes of public accommodation and public comforts. Temple Bar must be regarded rather a nuisance than either an object of utility or beauty; and would long since have given way to modern improvements, but for the sense of jealousy and dignity which the London citizens entertain respecting their own prerogatives and rights. The King cannot legally enter the city without permission of the Lord Mayor; and whenever His Majesty has thought proper to visit that part of London, which is of rare occurrence, it has been customary to close the doors of this barrier, and undergo the ceremony of knocking, asking for, and obtaining permission. The last pompous event of this kind was when

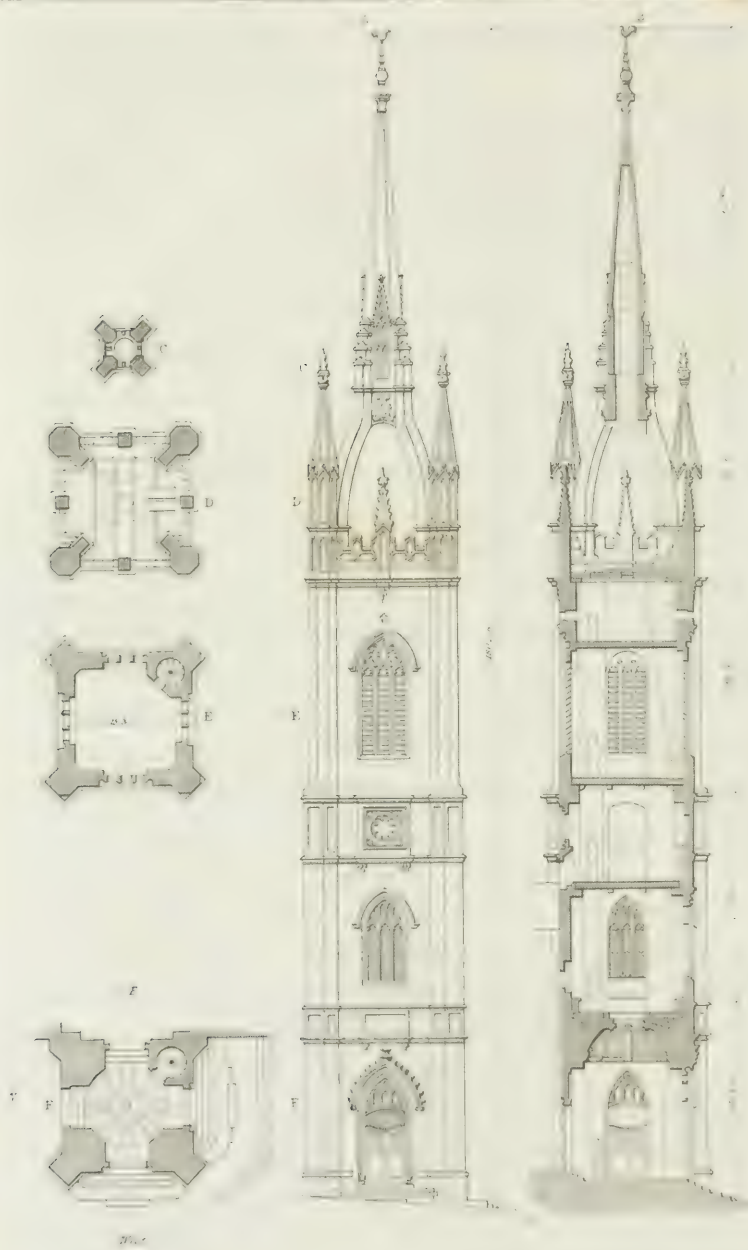
the continental Emperors and Generals dined with the Lord Mayor and citizens in the year 1814.

This gateway has been much praised by writers on the topography and buildings of London, who absurdly call it "noble," — "handsome," — "elegant," — "grand," &c. Surely these critics could not have well considered the meaning of the terms they used, or must have written from the dictates of fancy. They might probably be thinking of the famed triumphal arches at Rome, or the fine fortified tower-gateways to some of our monasteries and cathedral precincts; and then their language would have been appropriate. The present building fairly characterises the style and taste of its Architect, Sir Christopher Wren, and the age in which it was raised. According to an inscription, formerly on the eastern side, it was "erected" — *i. e.* commenced, in 1670, continued in the following year, and finished in 1672: thus occupying part of three years in construction. Nearly the whole is built of Portland stone, rusticated on both faces, having one large flattened arch in the centre, and two small semicircular arches, for postern passages, at the sides. There is an apartment over the gateway, with windows in each face; and the whole is crowned with a sweeping, instead of an angular pediment. Two niches with statues also adorn each façade. The figures, shewn in the print, are intended for Charles the First and Second, absurdly habited in Roman costume; whilst others, representing Elizabeth and James I., are placed in the opposite front.

Temple Bar was formerly used to sustain the decapitated heads of persons executed for high treason; but such exhibitions are fortunately unknown to the present race of Englishmen.

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THESE DESSINS SONT

DE L'ART DE CONSTRUIRE

DE L'ART DE CONSTRUIRE



## THE TOWER OF ST. DUNSTAN'S IN THE EAST

HAS been lauded much beyond its deserts, and praised in hyperbolic terms, chiefly from being the work of Sir Christopher Wren. It has been called "a master-piece of construction,"—"unequalled for lightness and for elegance,"—and also pronounced to be "the noblest monument of geometrical and constructive skill in existence." Such unqualified language cannot exalt the fame of the Architect, or dignify his works; for, when analysed, it is found to be unjust and false. That the Cathedral of St. Paul's is a monument of his skill and science, will be readily allowed; but the architect and critical amateur who have examined the towers of St. Nicholas, at Newcastle, and that of the High Church at Edinburgh, will not find much to admire or praise, by comparison, either in the design or construction of the steeple under notice.\* The two

\* Mr. Carter, the Quixotic defender of every thing ancient in Christian architecture, gives the following comparative view of the towers.

### ST. DUNSTAN'S.

Width of the tower 20 feet, proportionate height.

Three stories to the battlements.

Doorway in the first story, and one window in each face of the second and third stories.

Flying arches of plain masonry on the summit, without mouldings or ornament.

These arches bear on their centre an obelisk perforated at the base.

### ST. NICHOLAS.

Width of the tower 20 feet, proportionate height.

Five stories to the battlements.

Doorway to the first story, and one window in each front of second, third, and fourth story: to the fifth story, two windows.

Flying or intersecting ribs on the summit of the tower, replete with mouldings and ornaments.

These ribs bear on their centre a perforated lantern and spire.

Gothic, or rather Christian, towers alluded to, are not only much enriched in their details, but are more complicated and diversified in forms, and in the union of parts, than this of St. Dunstan's. It loses in every respect by comparison; but taken by itself, and viewed without reference to any of those bold, but light—sublime, but simple, towers and spires raised by the monastic architects of the 13th and 14th centuries, the eye is pleased, and the mind analyses its design and execution with satisfaction. In the annexed elevation, section, and plans, we see its true geometric proportions, its form, and its features: and the man of taste will soon pronounce that beauty and simplicity are its elements. This tower appears to have been erected from the designs of Sir Christopher Wren, in the years 1667, 1668, and 1669, as recorded by an inscription over the south porch, when he made considerable additions and alterations to the church, which was then standing, and which had escaped the ravages of the great fire. The latter was taken down in 1817, and a new edifice was erected from the designs of Mr. D. Laing.

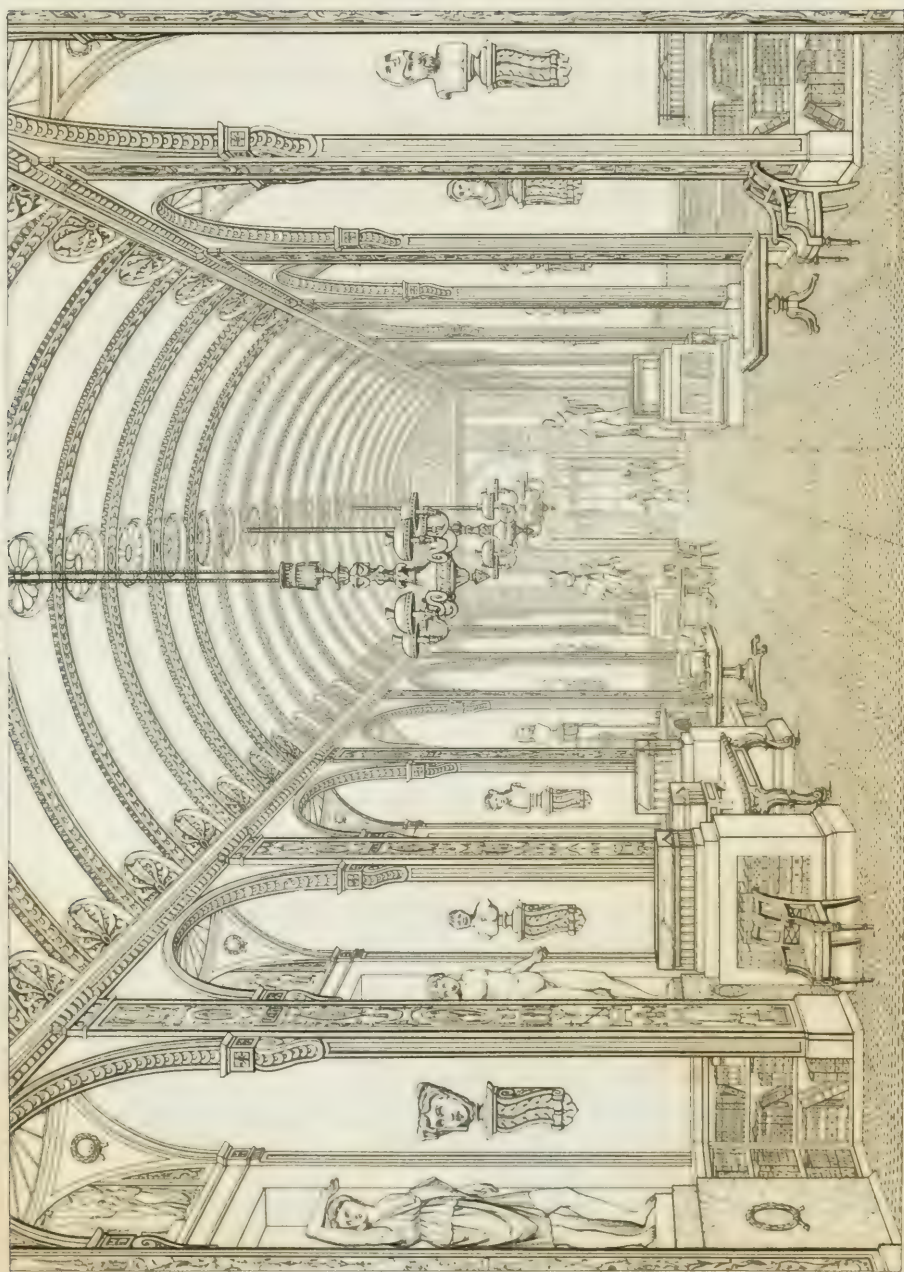
## ST. DUNSTAN'S.

Obelisk pedestals, great and small, at the angles and centre of each front of the tower.

## ST. NICHOLAS.

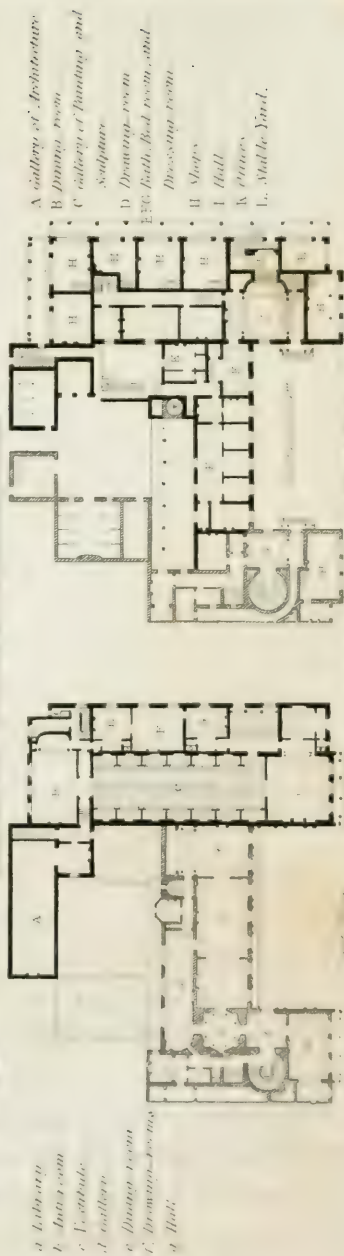
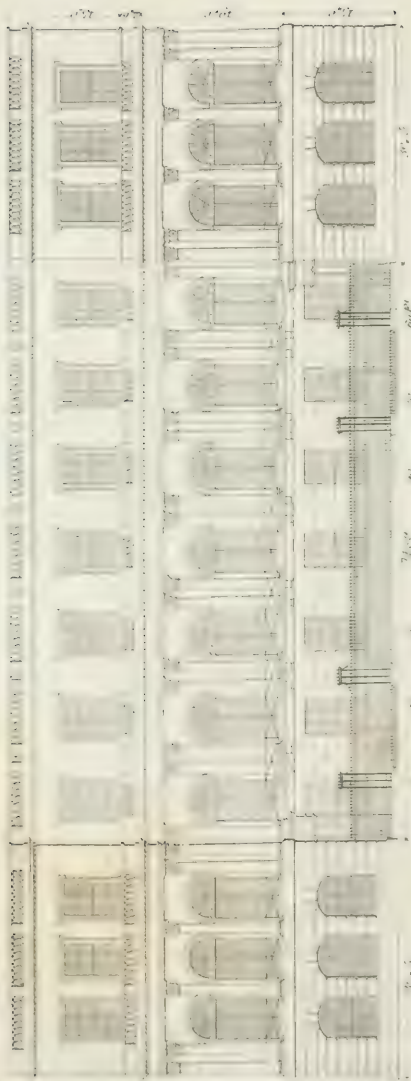
Characteristic pinnacles, great and small, at the angles and centre of each front of the tower, with battlements, demy-ditto, crockets, and terminating vanes: pinnacles to the lantern with crockets; spire with crockets; and a vane, with eight small buttress-flying arches, for the support and embellishment of the several pinnacles.—*Gent.'s Mag.*











The House of John. Cash and John Edwards Esq. - Regent Street.

SOME ACCOUNT  
OF  
THE HOUSES  
OF  
JOHN NASH AND JOHN EDWARDS, ESQRS.  
REGENT STREET.  
By J. BRITTON, F.S.A., &c.

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THE elevation delineated in the annexed print, with the plans beneath, shew the design and arrangement of one of the groups of buildings in Regent Street. Assuming the appearance of a single house, it presents an imposing and even a grand aspect and character; but when we analyse its parts, and ascertain their appropriation, we see the spirit of trade mixed up and combined with that of luxury. Considering the fashion and fame of the place, and the extravagant prices of ground-rent and house-rent, we readily admit that such a union is laudable, and that the Architect has evinced much skill and fancy in designing the elevation and plan, and adapting the whole to the peculiarity of site and situation. Shops and offices, of respectable appearance, but sadly limited in space; lobbies, dining and drawing-rooms, spacious in size, and splendid in decoration, with a magnificent gallery, are the component parts of the ground and first floors; whilst domestic offices in the basement, and bed-rooms in the second floor, constitute the other portions

of this design. Mr. Nash, the Architect, and Mr. Edwards, his relation, occupy the first and second floors, with the central part of the ground story, &c. The peculiarity of dividing and arranging these separate portions will be better understood by the plans than by any verbal account. The *ground plan* shews a court-yard, retiring from the street, with projections to the right and left; the former communicating to the house of Mr. Nash, and the latter to that of Mr. Edwards. To each of these houses is a handsome vestibule and staircase, being approaches to the principal suite of apartments on the first floor. The forms and proportions of these are shewn in the second plan, in which the names of the whole are specified. The staircase, vestibule, library, dining and drawing-rooms, belonging to Mr. Edwards's habitation, are handsome, and elegantly fitted up and furnished: whilst the suite of apartments on Mr. Nash's side is equally distinguished for skill and novelty of arrangement, with more of artist-like effects. The *gallery*, in particular, (a view of which is annexed,) may be pronounced a splendid and original design; and whilst it reflects honour on the talents of its Architect, it is gratifying to find it is in the possession of, and enjoyed by him. This apartment is a fine exemplification of the *Union of Architecture, Sculpture, and Painting*, displaying, in its own form, arrangement, and general design, the powers and beauties of the first, the accommodations and aids it lends to its two younger sisters, and the graces and ornament which it derives from them. Though painting does not appear, by the accompanying print, to form a distinguishing feature, it really lends many of its fascinating charms to the scene. All the pilasters are adorned with beautiful copies from the loggia of Raffaele in the Vatican; whilst pictures embellish each end of the gallery, as

well as the upper part of every recess under the sky-lights. Sculpture is here displayed with peculiar advantage ; each object being favourably lighted from above, and by a light which does not press upon, or offend the eye of the spectator at the time he is viewing it. Every compartment has its own domical sky-light, and its own sculptured heathen deity or hero ; and is also enriched with busts and dwarf book-cases. In front of some of the pilasters are other pedestal cases for books and for portfolios, supporting beautiful models of celebrated Grecian and Roman temples. Thus literature and art are properly and tastefully associated, as they always should be ; for it is one of the provinces of the former to elucidate the history of the latter, to define its beauties and merits, to explain its principles, and to disseminate these characteristics to distant regions, and to those inquirers who are denied the pleasure of viewing architecture, sculpture, and painting, in their most eminent examples, and under their most attractive auspices. The execution of such a gallery is complimentary to the spirit and taste of its possessor : and, crowded as it has been by fashionable parties that have assembled under its arched roof, and the effect thereby produced on the opulent part of the community, who can afford to patronise art and literature, we may hope to see it at least imitated, if not improved upon, in all the new palaces and mansions of the country.

END OF THE ACCOUNT



REMARKS  
ON  
BELGRAVE SQUARE, EATON SQUARE,  
AND  
THE VILLA OF T. R. KEMP, Esq. M.P.

By J. BRITTON, F. S. A.

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ALTHOUGH Sir Christopher Wren in the 17th century, and Mr. Gwynn in the last, with some professional men and amateurs in the present, have urged the necessity, and pointed out the advantages and beauties to be effected by laying out and adhering to a systematic plan in forming new streets, squares, &c., scarcely any thing was executed conformably to this principle before the Messrs. Adams raised the Adelphi Terrace, Portland Place, and two sides of Fitzroy Square. The projection and carrying into effect the *Regent Street*, with its dependencies, during a few years, was a daring novelty—an arduous effort, and has been most triumphantly achieved. It is not only a surprising, but a magnificent metropolitan feature, and exhibits a succession and variety of architectural elevations which cannot fail to amuse the eye and astonish the mind. This street may be said to constitute the greatest improvement ever made in London; and it is now carrying still further by the terraces, club-houses, &c. erecting on the south side of Pall Mall. These terraces are grand designs, and consist of some of the most spacious and elegant mansions in the metropolis. Communicating as they



do with St. James's Park, which is laying out in a style of corresponding beauty and taste, this will become a place of high repute and splendour.\*

Fashion is a domineering tyrant — an imperious law-giver, in London: her edicts, however capricious and arbitrary, are not only cheerfully obeyed, but her subjects glory in, and boast of their fetters and chains. Dress, food, carriages, horses, houses, and even the situation of the latter, are regulated and varied by her decrees. At no remote period, many of our nobles resided in Crosby Place and Winchester Street,

\* According to the "Fifth Report of the Commissioners of His Majesty's Woods, Forests, and Land Revenues," dated 6th May, 1826, the *Expenditure and Receipts*, &c., in forming the Regent Street are stated thus: —

Paid for purchases of freehold and leasehold property ;			
compensation for "Good-Will" of occupiers; rents of			
leasehold properties purchased; gratuities to tenants			
at will; purchase of additional ground-rents; law			
charges, and payments to architects, surveyors, and			
other officers; treasury, parliamentary, and auditors'			
fees, and other incidental charges .....	1,406,197	7	3
Interest of monies borrowed .....	239,876	17	10
Deduct rents derived from the New Street,			
dividends of stock, profit on sale of			
Exchequer bills, and sale of old			
materials .....	173,354	18	10
		66,521	19 0
Expense of the new Sewer .....		60,863	10 7
		<u>£1,533,582</u>	<u>16 10</u>

#### *Probable Revenue.*

Rents and sewer rates in the line of the New Street .....	35,500	0	9
Estimated yearly value of ground granted in fee for public			
purposes .....	330	0	0
		<u>£36,330</u>	<u>0 0</u>

in the city ; also in Albemarle and Aylesbury Streets, Clerkenwell. They afterwards moved westward to Lincoln's Inn Fields, Bloomsbury, St. Giles's, and the Strand. Soho Square, at the middle of the last century, was pre-eminent in the rank of its occupants. These places becoming crowded with a mixed class of inhabitants, impelled the fashionable world — the *bon ton* — to migrate still farther west, and Hanover, Cavendish, Leicester, Grosvenor, Berkley, and other squares, were progressively built for and occupied by them. St. James's Square, Pall Mall, and the vicinity, was for a long time the focus of high fashion, the immediate neighbour of the Court ; but as the Palace of St. James's is deserted, that of Carlton House entirely taken down, and a new, splendid palace now in rapid progress, it may be reasonably presumed that persons dependent on, or following in the train of, royalty, will require new residences in juxta-position to the monarch. A tract of ground, about 100 acres in extent, between Buckingham Gate and Chelsea, east and west, and Pimlico and Knightsbridge, north and south, belonging to the Earl of Grosvenor, has recently been laid out for mansions adapted to this class of persons ; and the noble proprietor and his surveyors have judiciously arranged their plan accordingly. Two spacious squares, a crescent, detached villas, or mansions, and wide streets, are the leading features of a district which has been immemorially known by the name of the *Five Fields*, and was long occupied as garden and grass land. In 1825, the principal part was engaged by the *Messrs. Cubitt* for building, who immediately commenced with raising the surface, and forming streets and communications : the whole is now intersected by immense sewers, which are high above the Thames, and the soil being a dry gravel, secures the lower stories against damp and bad air. Their operations were soon followed by other powerful parties, and

a mass of fine buildings has been raised within this short space of time, beyond all precedent ;—many of the houses are already occupied, and others engaged by noblemen and persons of rank. The streets and squares are paved, Macadamised, and lighted, on the most approved principles ; the houses are constructed with the best materials, and from what can be ascertained by repeated examination on the estate, every thing seems to be provided for the domestic comforts, as well as for the luxuries of its gay inhabitants. Thus, unlike those terraces and rows of houses which speculating and unprincipled builders have “*put up*”\* for temporary purposes, low prices, and speedy sale, those now alluded to are likely to do credit to the parties concerned, and substantial service to their occupiers. The Surveyor for the ground landlord, Mr. Cundy, as well as the Architects and builders engaged in this great plan, are all gentlemen of high respectability and integrity ; and will not easily degrade their own characters by doing any thing dishonourable themselves, or by suffering others to do so. The most prominent feature of this district is *Belgrave Square*, which includes, within the front walls of the houses, an area of about ten acres, the centre of which, enclosed by lofty and handsome railing, is laid out in pleasure gardens, with lawn, walks, shrubberies, &c. The whole of the houses are large, lofty, and every way spacious, with stuccoed fronts, porches, balustraded balconies, and those in the centre of each side are decorated with columns, or three-quarter columns, vases on the parapet, &c. The annexed print shews the eastern side of the Square, looking south ; and from this representation of it, the architectural elevation, from the designs of G. Basevi, jun. Esq.

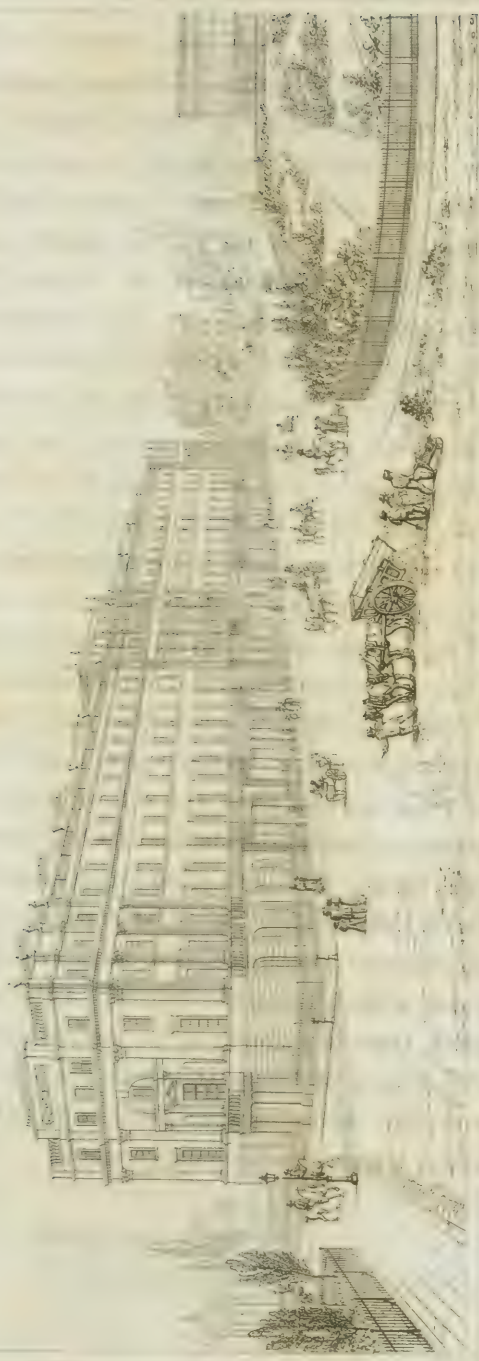
\* See Introduction to the *Original Picture of London*, dated Dec. 1826, p. xxi.

may be inferred. It is not, however, in the exterior, that the chief merit of these mansions consists, but rather in the sizes and style of their principal apartments. At the four corners of the Square are to be as many insulated villas, or mansions, with spacious gardens and shrubberies. This novel feature will greatly improve the character and appearance of the Square, by increasing its area, opening its approaches, and extending the plantations beyond the real boundary lines of the four rows of houses. We may easily anticipate the pleasing, and indeed beautiful effects, which will ultimately be produced from this plan. One of these *villas* has been erected from the designs of *H. E. Kendall, Esq.* for *T. R. Kemp, Esq., M.P.*; and by its plan and elevation, as shewn in the annexed prints, we may safely pronounce that it will constitute a fine architectural feature of the Square, and display in the suite of apartments on the ground floor, some beautiful forms and fine effects.

Of *Eaton Square*, one portion only is built at present : as laid out, planted, and railed in, it is intended to occupy an area of about fourteen acres, and will be bounded by four rows of houses on the north side, and the like number on the south side, having the King's private road extending east and west, through the centre. If called a parallelogram it would be more correctly described, as it measures 600 yards long by 120 yards wide, between the houses. As shewn in the annexed print, there is a church at the eastern extremity, built from the designs of Henry Hakewill, Esq. It is spacious, neat, and plain, whilst its western front is formed by a bold classical portico, with Ionic columns.

END OF THE ACCOUNT.





See next page

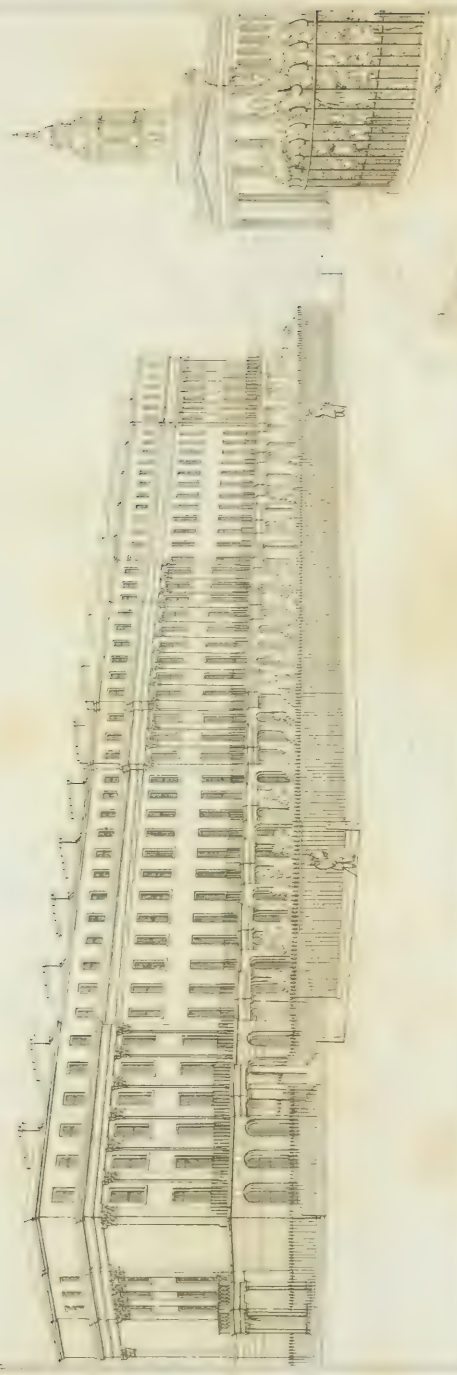
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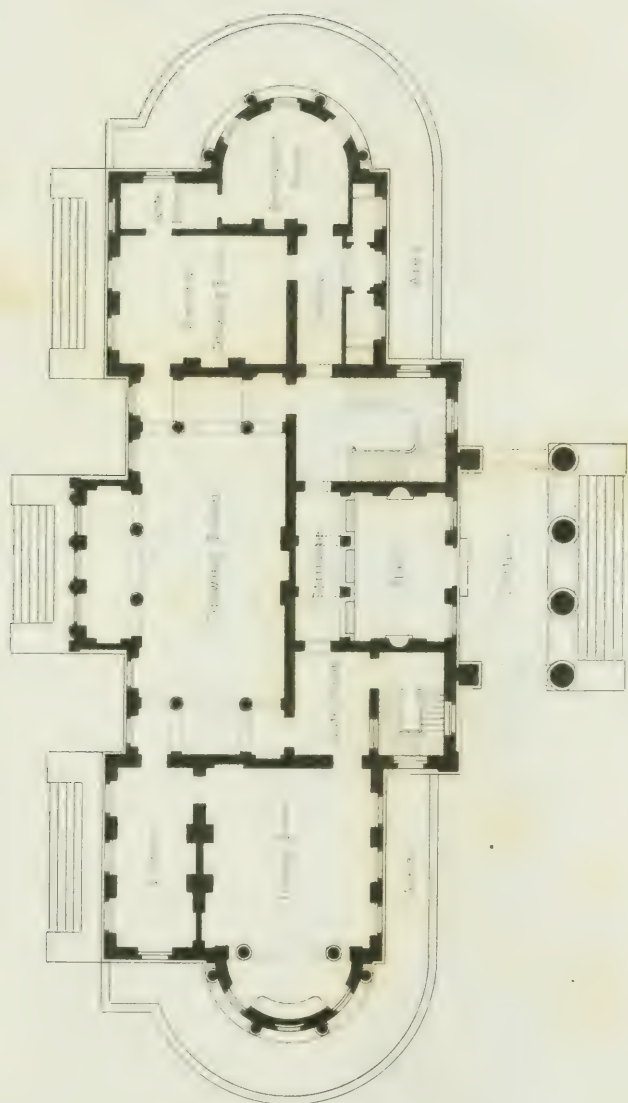






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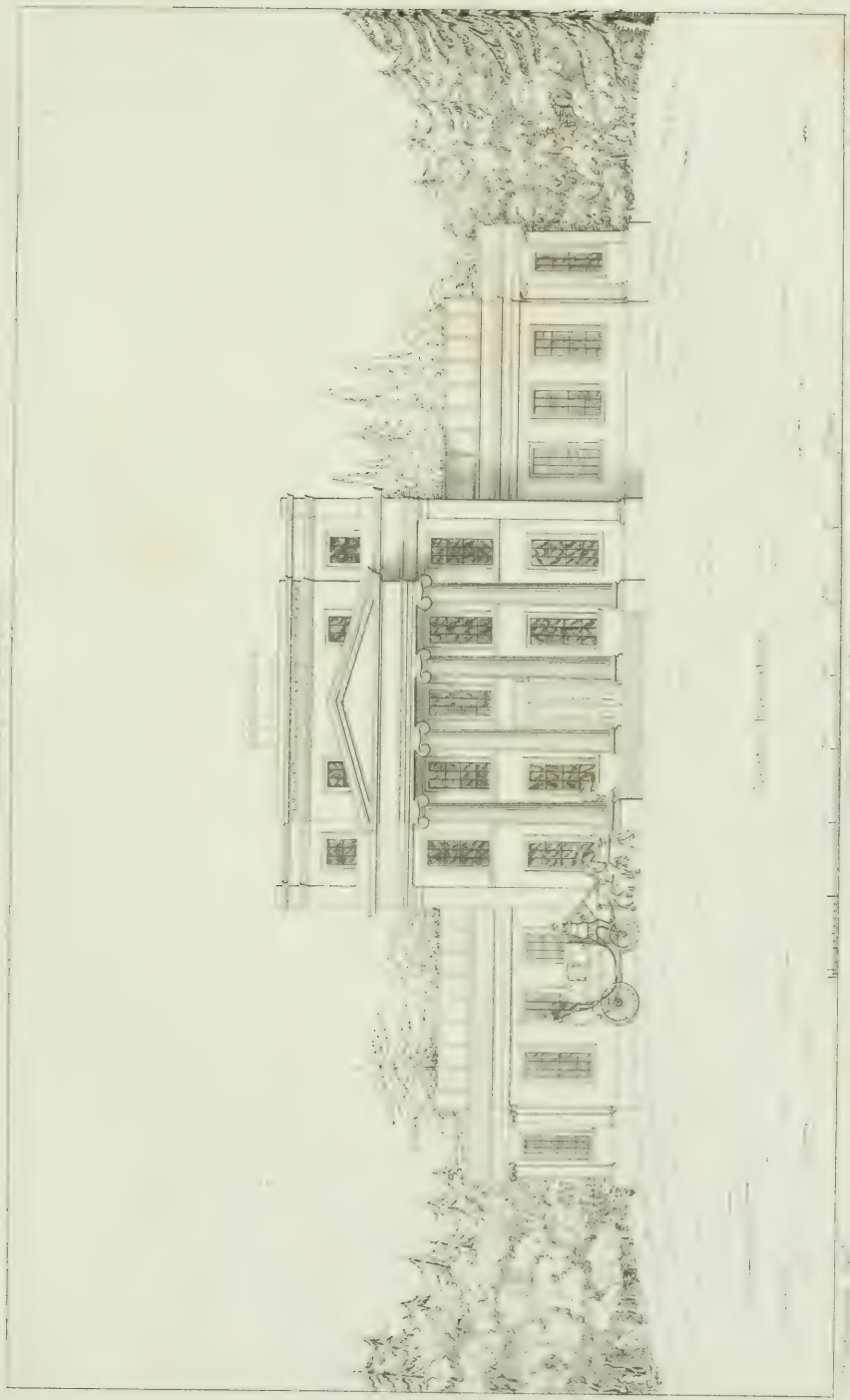


Architectural Drawing of the Building

Architectural Drawing of the Building

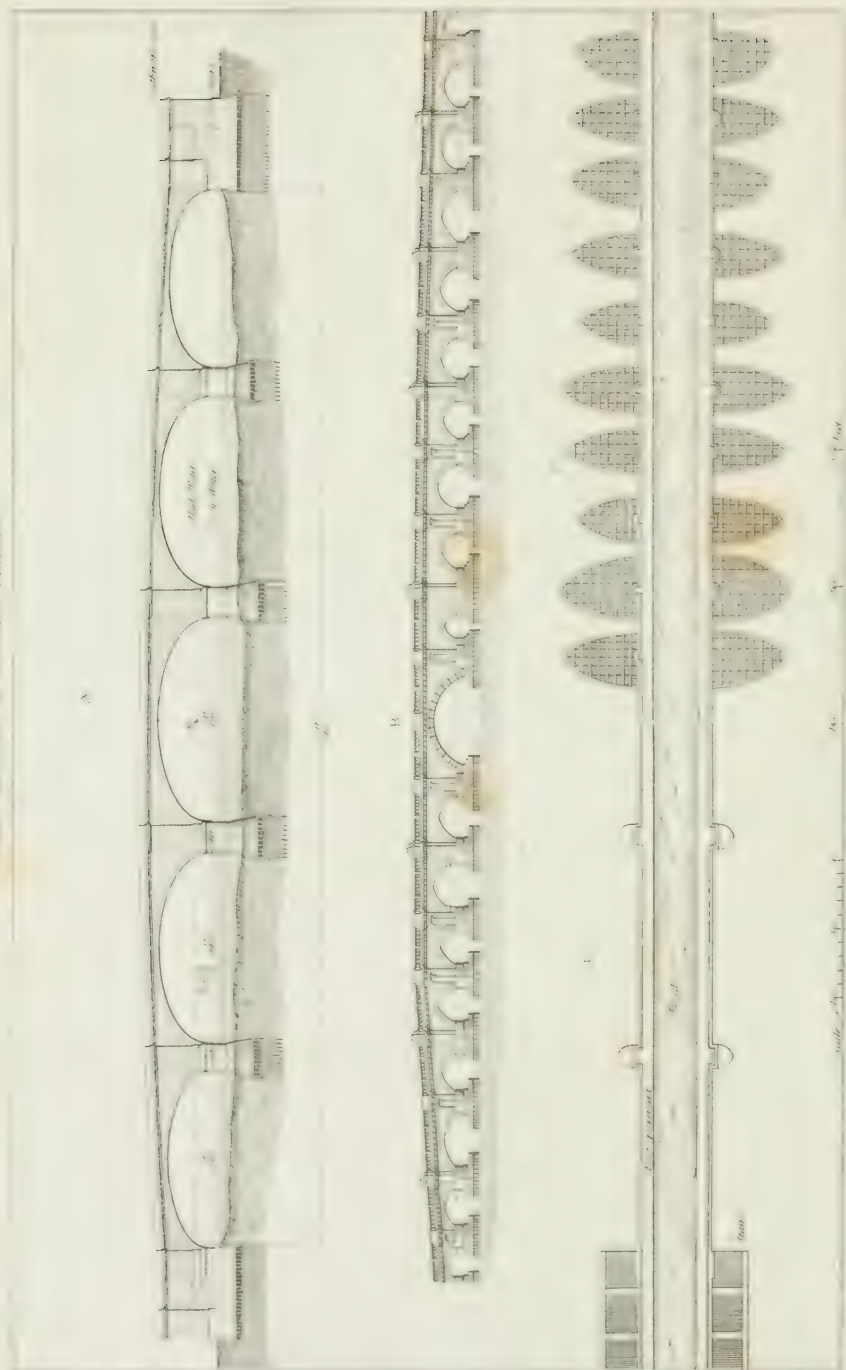












W. & A. G. 1860.

1860.

W. & A. G. 1860.

W. & A. G. 1860.

W. & A. G. 1860.

W. & A. G. 1860.

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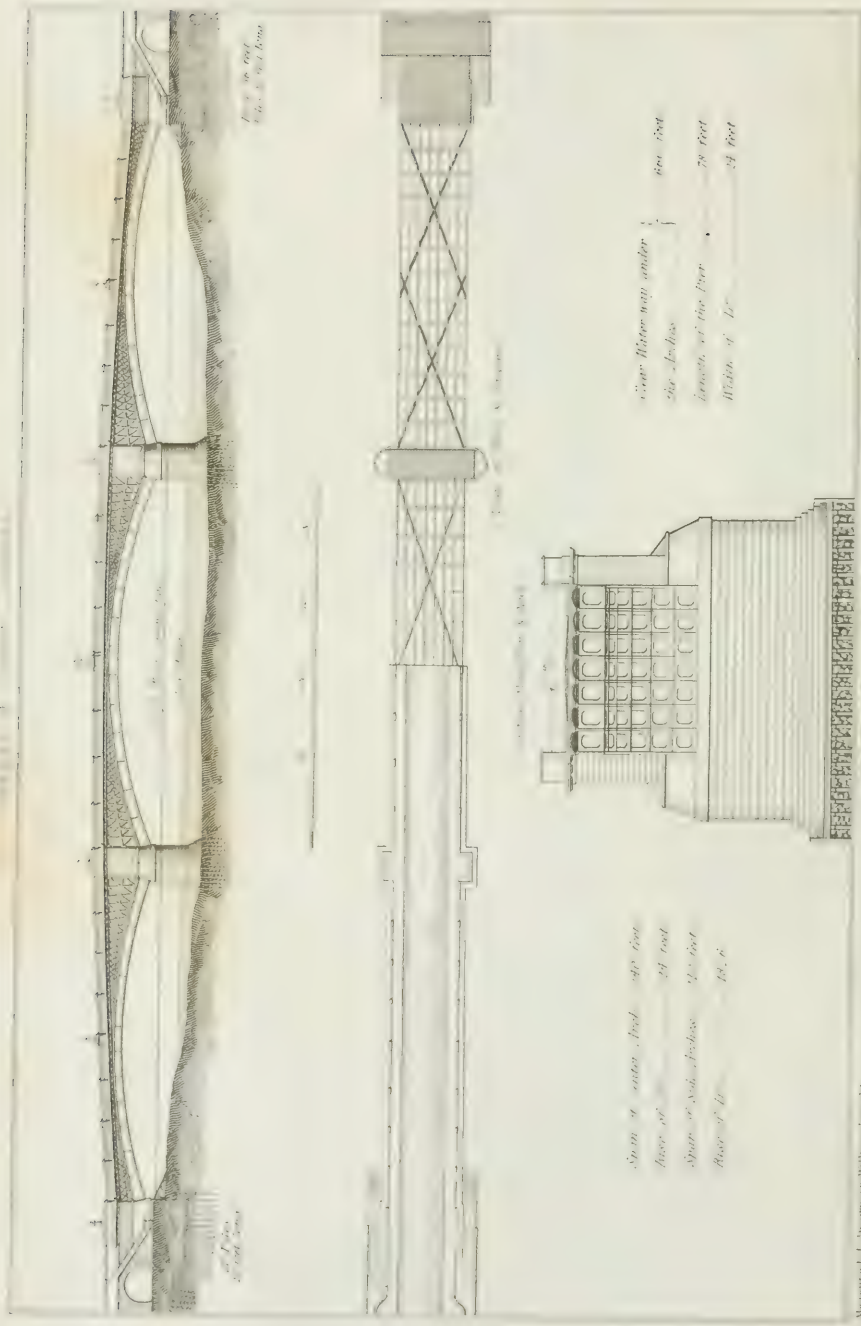
W. & A. G. 1860.











Clear Water way under  
the bridge  
Length of the Pier  
Width of Pier

40 feet  
78 feet  
24 feet

Span of water, feet  
Height of  
Span of arch, feet  
Height of pier

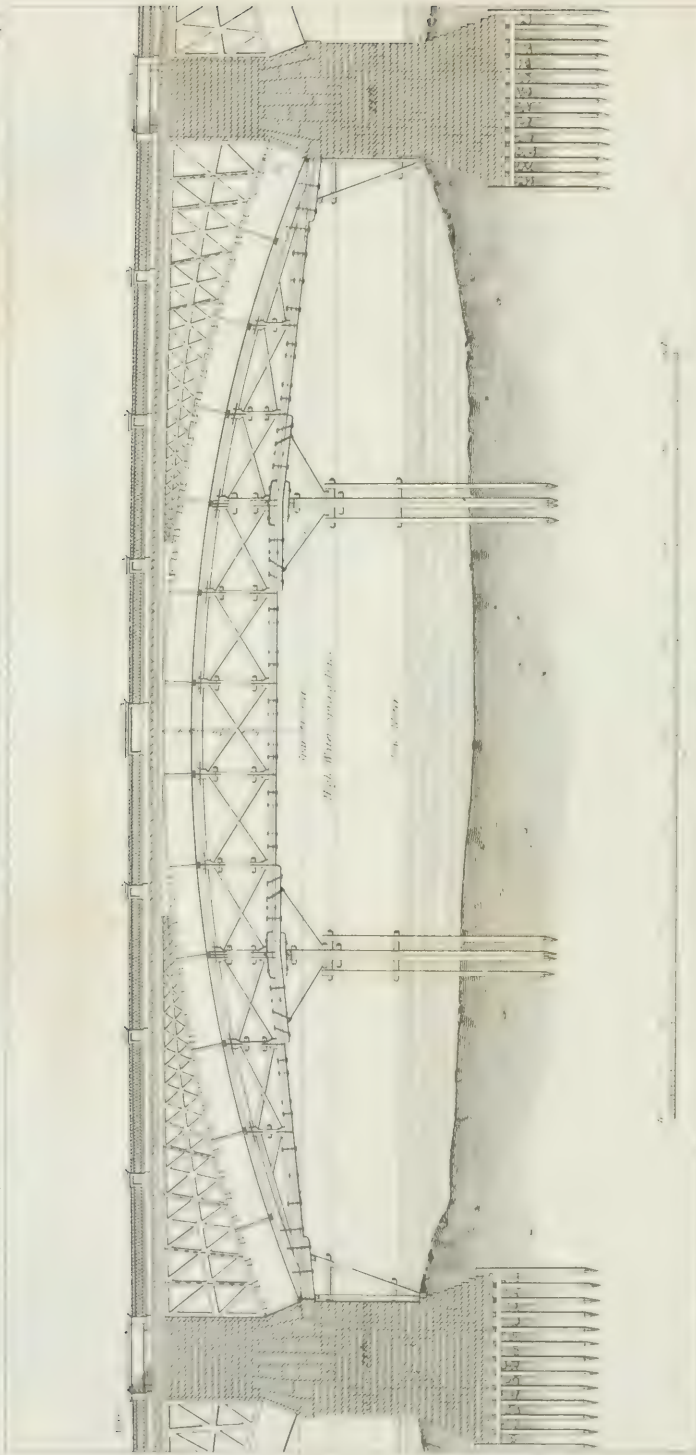
40 feet  
40 feet  
40 feet  
40 feet

Engineered by G. H. H. H.

Large Vertical Dimensions 1 to 8

Measured by G. H. H. H.





Measured & Drawn by Wm. H. R. H. H.

Wm. H. R. H. H.

Large scale view of the bridge.

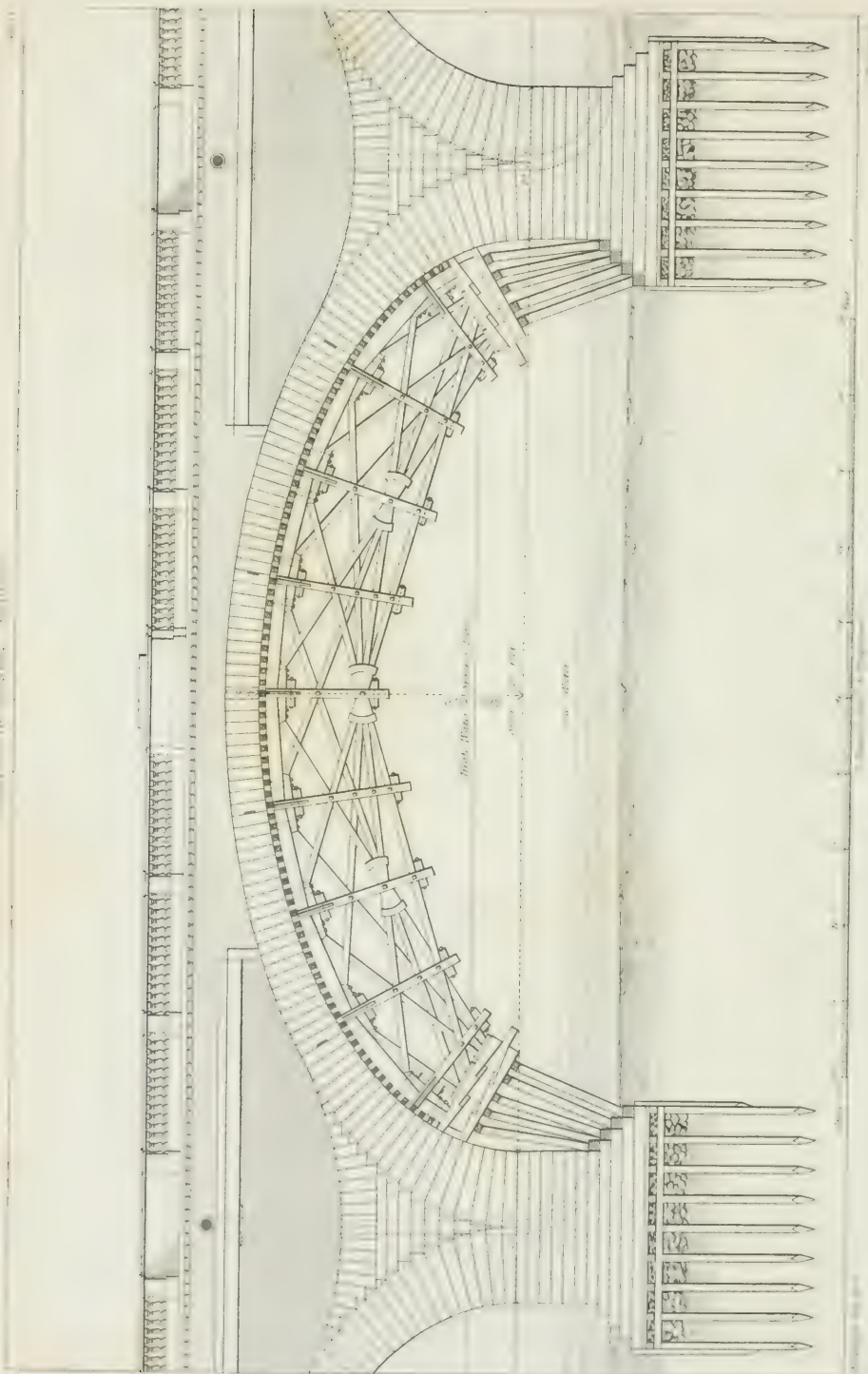
SECTION OF THE BRIDGE, SHOWING THE TRUSS SYSTEM, AND THE RELATIONSHIP OF THE BRIDGE TO THE SURROUNDING TERRAIN.

Section published by the U.S. Army, 1880.

Section by Wm. H. R. H. H.



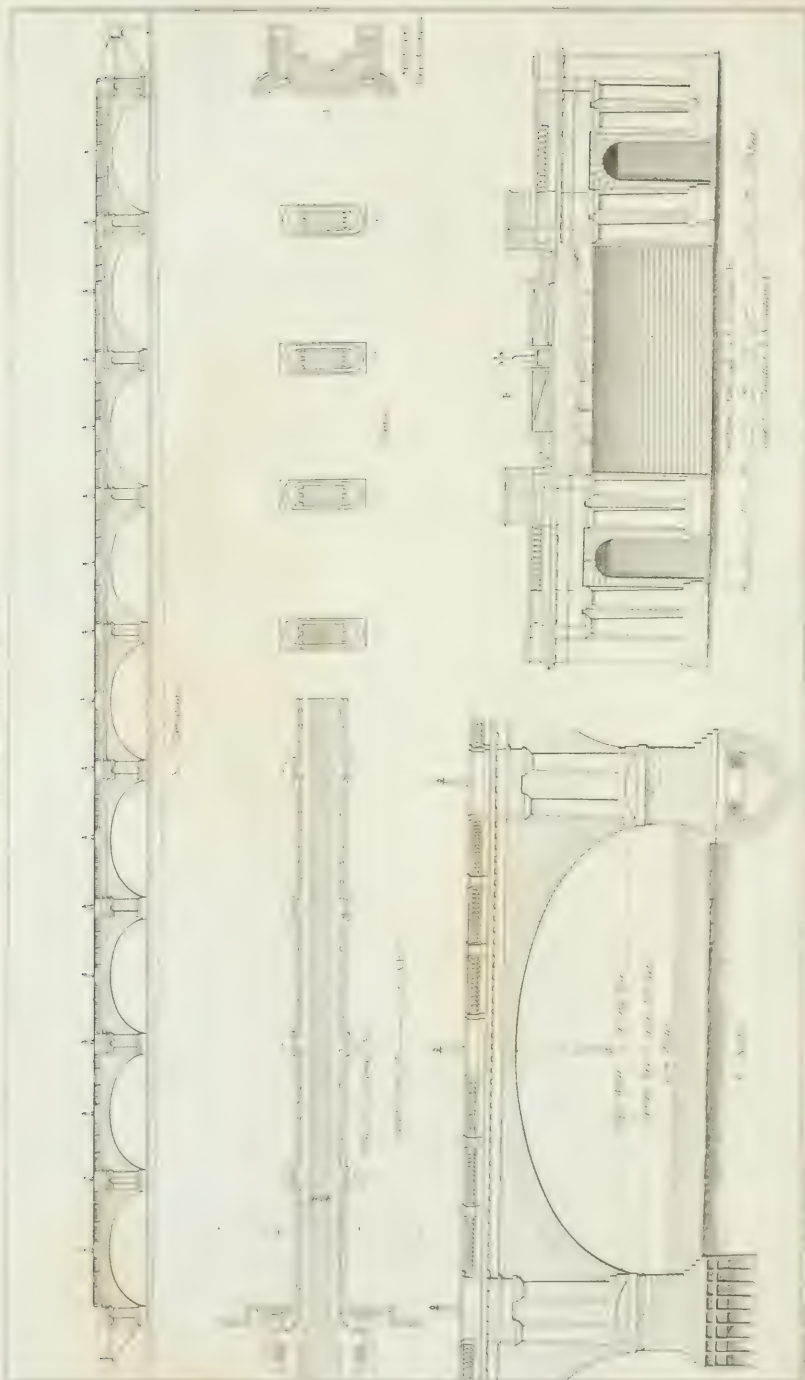




Section of the hull of the ship "HMS" showing the internal structure and the position of the masts.

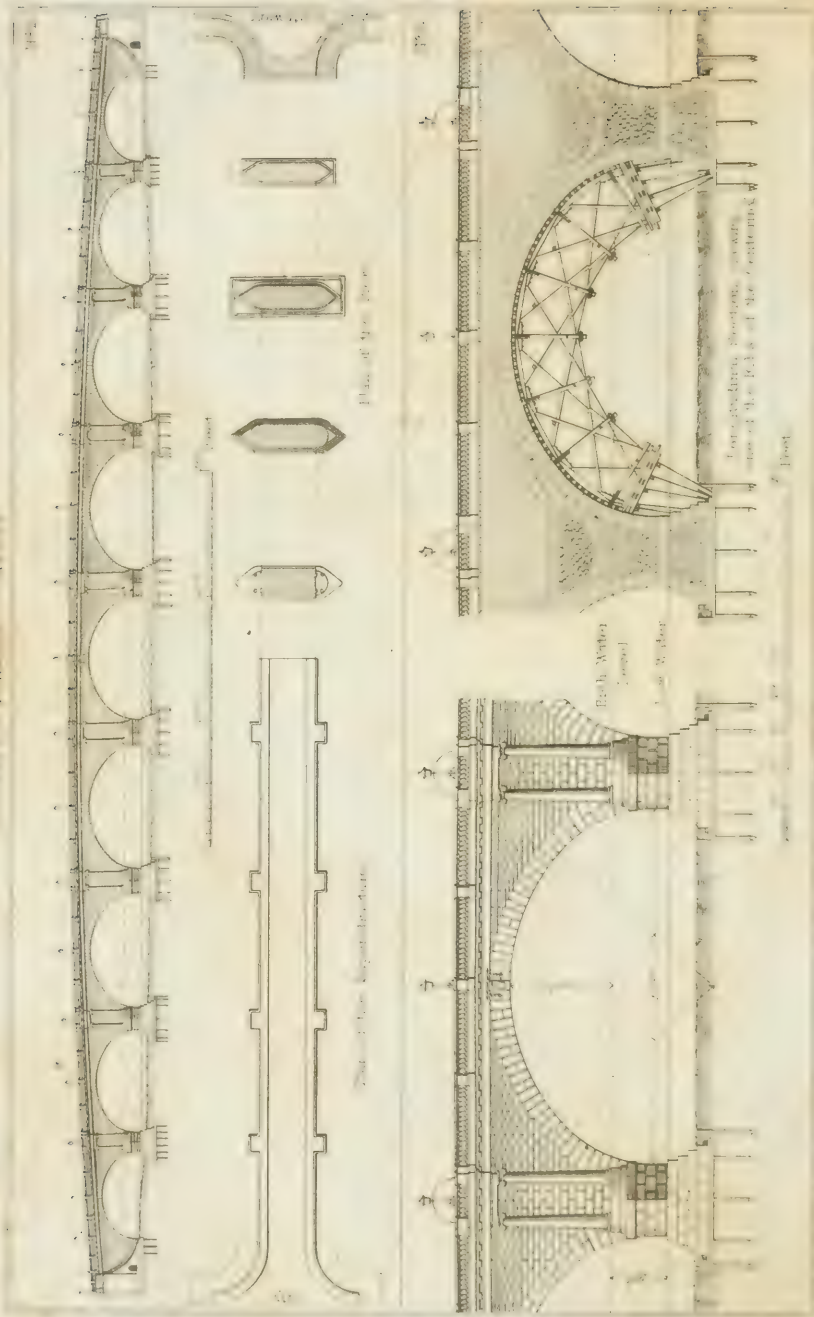


# SECTION OF TEMPLE WALLS









Plan of the Bridge

Section of the Bridge

Particulars of the Bridge

Robert Mylne Archt. Genl.

Printed by W. & A. G. Smith, 1825.

N.B. This is a plan of the bridge, and not a section of it.



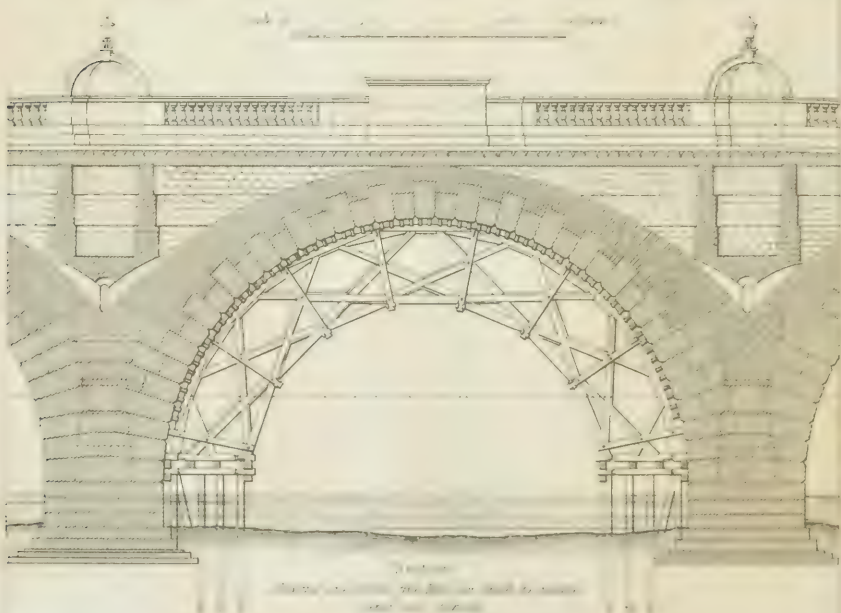
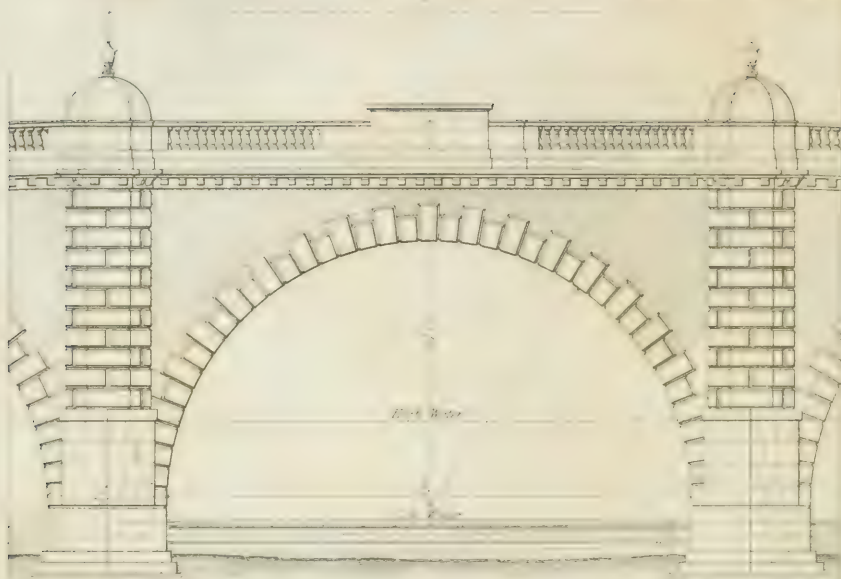
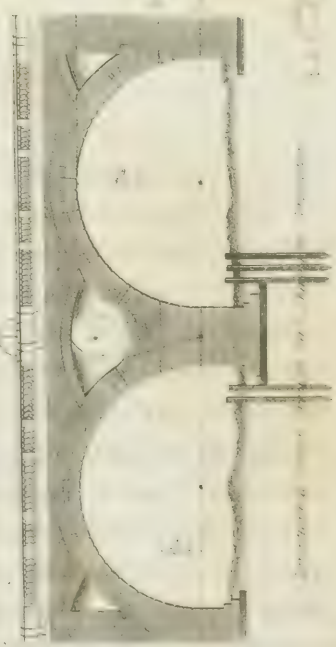
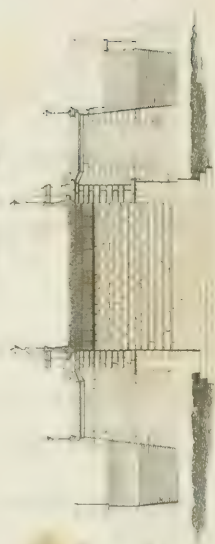
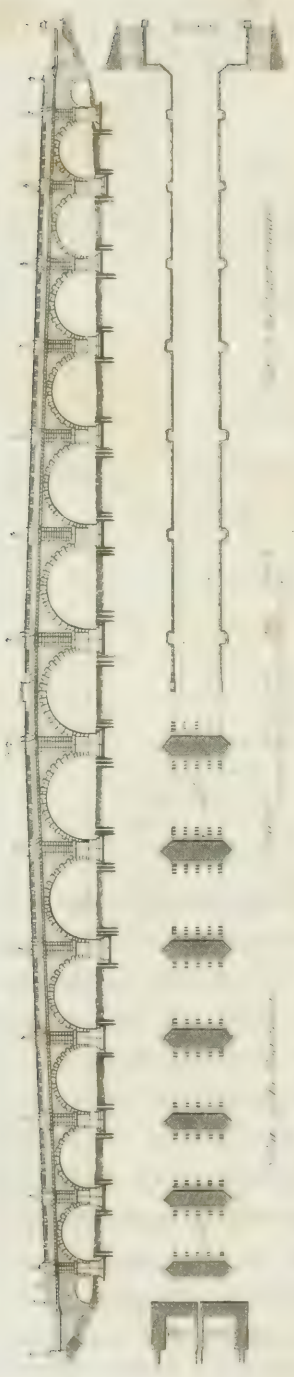


PLATE 10. BRIDGE.





SECTION OF THE WALL OF THE CITY OF LONDON





AN ESSAY ON  
THE HISTORY AND STRUCTURE OF  
**BRIDGES;**

WITH

OF THE BRIDGES OF LONDON AND SOUTH-WARK, ACCOUNTS OF THOSE OF

LONDON, SOUTHWARK, BLACKFRIARS, WATERLOO,  
WESTMINSTER, AND VAUXHALL:

Illustrated by Engravings.

By JOHN BRITTON, F.S.A., &c.

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“ Bid harbours open, public roads extend,  
And temples worthy of the gods ascend;  
Bid the BROAD ARCH the dangerous flood contain,  
The mole, projecting, break the roaring main.”—POPE.

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AMONG the thousands of human beings who daily pass over the six Bridges of London, perhaps not one in a thousand either troubles or amuses himself by reflecting on the history, construction, science, merit, and vast cost of the artificial road which enables him to pass over the surface of the ever-flowing waters. Yet, to the inquisitive and reflecting mind, the subject is replete with interest,—is full of “pith and moment,”—and is a fertile theme for meditation and study. Some of the most profound mathematicians have exerted their learning and talents on the properties and principles of arches and piers; to shew, theoretically, the relative merits of differently formed curves and quantities:

whilst Architects and Engineers of different nations have equally studied to give practical proofs of skill and science in the bridges they have erected. Although the construction of a series of arches, for a bridge or an aqueduct, may appear almost trivial, and a task of easy execution, — yet, from the number of failures that have occurred, and the tardy progress that has been made towards excellence during many centuries, we must conclude that it has been found arduous and difficult. Like all human arts, that of bridge-building has been slow in progress, and speculative in practice. A few practical men, of bold and daring genius, have ventured on novelties, have tried hazardous experiments, and have failed : but these failures, though ruinous and distressing to the parties, have proved important lessons to others of more profound and calculating minds. Seeing the effects, they inquired into, and ascertained the causes ; and not only guarded against similar errors, but advanced the art by new invention and new combination. Nothing can be a stronger evidence of improvement—of a vast stride in design and construction—than is displayed in the new London Bridge now erecting, and the old edifice, by its side. Yet the ancient pile was raised by the monastic Architects, who could invent and erect the stupendous church of old St. Paul's, and the very fine, and once very elegant, church of St. Saviour's, Southwark. Both of these edifices were unquestionably constructed with great skill, and consisted of heavy walls and towers, sustained and held aloof in the air by small columns and slight arches. They manifested at once science and art, the works being light and slender in appearance, but sound and solid in execution : yet the same class of Architects were extremely defective in aquatic buildings. A superfluity of bad materials, badly put together, is

the marked character of old London Bridge; whilst in the new structure we perceive just a sufficiency, but not too much, of the best and most lasting materials, jointed and united together with the most mathematical skill. Herein, though not in our churches, we see an immense superiority in the modern over the ancient Architects.

A discriminating review of the history and science of bridges would form a valuable and interesting offering to the archives of literature. It would necessarily involve deep and erudite inquiries into the arts and customs of different nations, and would lead the author into remote countries and to distant periods of time. It would shew the simple and rude contrivances that men, in the early ages of civilisation, adopted to cross over chasms and torrents,—the origin and progressive improvement in the formation of arches,—the application of mathematical theorems to practical and important purposes,—and the profound skill that at length has been attained in carrying vast stone and iron causeways, or roads, either supported or suspended, over deep and wide tide rivers, or into the sea. A stately, scientific, and finely constructed edifice of this class, whilst it is one of the most difficult, is justly esteemed one of the most noble specimens of human art. At the same time that it affords easy and free communication for all sorts of carriages, horses, and persons, from one side of a river to the other—however rapid, deep, and irregular the stream may be,—it also allows the waters to ebb and flow without interruption, and to carry on their surface the various vessels of pleasure and merchandise destined to navigate the stream. It would be incompatible with the nature of the present work to enter fully into a history of bridges, or to attempt an essay on the art and science of designing and constructing these important edifices. The reader that requires such information will derive

both amusement and instruction in consulting the works of the following authors. The earliest is *Alberti*, (1481), whose precepts were adopted and promulgated by *Palladio*, *Serlio*, and *Scammozzi*. These writers were again commented on, and their best rules adopted, by *Blondel* (1665), *Goldman*, and *Bankhurst*; whilst *Hawkesmoor* availed himself of their labours, in his *History, &c. of London Bridge* (1736). *Mons. Gautier* (1714) has produced a respectable volume on ancient and modern bridges; and *Belidor*, in the 4th volume of his “*Architecture Hydraulique*,” and *Parent*, in his “*Essais et Recherches Mathématiques*,” have treated largely on the subject. *De la Hire*, in “*Traité de Méchanique*” (1702), and *Bossut*, in “*Mémoires de l’Académie*,” have revised and reviewed the theories and opinions of their countrymen. In 1760, *Mr. Riou* published “*Short Principles for the Architecture of Stone Bridges*,” and in 1771, *Mons. Regemortes* printed an account of a bridge constructed from his own designs over the river D’Allier, at Moulins. The road of this bridge was level, and carried by thirteen arches, of sixty-four feet span each. *Mr. Semple* has some judicious remarks and information in his “*Treatise on Building in Water*,” 1776. These, with the writings of *Bergier*, *Muller*, *Labelye*, *Atwood*, *Emerson*, *Hutton*, *Smeaton*, *Ware*, and *Gwilt*, also in Rees’s “*Cyclopædia*,” and the valuable essays by *Telford* in the “*Encyclopædia Britannica*,” and of the same profound engineer, with *Nimmo*, in Brewster’s “*Encyclopædia*,”—may be said to contain a fund of useful information, both theoretical and practical, on this important subject.

The most complete works, however, we have on bridges are the following:—“*Description des Projets et de la Construction des Ponts de Neuilli, de Mantes, d’Orleans, de Louis XVI*,” &c., by *Perronet*, 4to. 1788, with a large folio vol. of Maps, Plans, Sections, &c.



“Recueil de divers Mémoires extraits de la Bibliothèque Impériale des Ponts et Chaussées, à l’usage de M.M. les Ingénieurs,” par *P. C. Le Sage*, 2 tom. 4to., Plates, 1810.

“Traité de la Construction des Ponts, et Mémoires sur les Canaux de Navigation, publié par *M. Navier Gauthey*,” &c. 3 tom. 4to., 1809-22.\*

Without entering into the controversial and obscure questions respecting the early bridges of the Chinese, the Indians, the Egyptians, and the Greeks, or even those of the ancient Romans, it may not be irrelevant to observe, that the latter people, in their progress of amelioration and refinement, committed the management of public bridges to a class of priests called *Pontifices*, who were superseded by the Censors and Curators of the roads; and these again by the Emperors themselves, who undertook to control and direct these great works. The city of Rome, alone, was adorned by eight large and handsome buildings of this class, raised across the Tiber. Some of them are said to have been splendid in their architectural features; whilst the bridges and aqueducts of the Romans, in other parts of their provinces, were of great extent, of considerable altitude, and some of them were composed of either two or three series of arches, rising one above the other. That the Romans constructed bridges in this country can scarcely be doubted, although we have no genuine specimen remaining to prove the fact. A few years ago, the abutment piers of a very ancient bridge were discovered near Stony Stratford, which the late amiable and estimable Mr. Rennie told me he believed were of Roman construction.

\* It is much to be regretted that the late *Mr. Rennie* did not favour the public with a practical and scientific work on Bridges, &c., as no one was better qualified.



As the arts, the sciences, and literature, (such as then known,) were confined to the monastic clergy, from the fifth to the fifteenth century, we find that bridge-building was also under their guidance. An order of hospitallers was founded by St. Benezet, towards the close of the twelfth century, for this express purpose:— they were called “*Pontifices*,” or bridge-builders, and were enjoined to assist travellers, to regulate ferries, to have houses on the banks of rivers, and to repair or erect bridges on the popular roads. The most remarkable monastic bridge remaining in England is that of *Croyland*,\* in Lincolnshire, which is commonly, but erroneously, said to have been erected in 860; we shall, however, be nearer the time of its construction, if we say the middle of the twelfth century. It is formed by three obtusely pointed arches, whose bases stand in the circumference of a circle, at nearly equal distances from each other. These support three roads, which unite at the top. The ascent each way is very steep, and formed by steps, with stones set edge-ways. Though very rude in construction, and very little attended to, its arches are still very perfect and secure.

We must now direct and confine our attention to the BRIDGES OF LONDON, that have been successively and successfully constructed across the river *Thames*;† which noble and animated stream at first gave origin to our metro-

\* See “*Architectural Antiquities of Great Britain*,” vol. iv. for a View, and an account of this bridge, by Dr. Johnson.

† “On the 10th of October, 1114, the river was so dried up, and there was such want of water, that between the Tower of London and the bridge, even under it, a great number of men, women, and children, did wade over, both on horse and foot, the water coming up to their knees.”—*Chronicles of London Bridge*, p. 53. Of late years, immense floods and inundations have taken place, and consequent injuries have been sustained.

polis, and has been the primary cause of its growth, and also of its increasing prosperity, under the successive dynasties of the Britons, Romans, Saxons, Normans, and English. Like the seasons, and the hopes and fears of man, it is ever changing, ever fluctuating—but also ever returning to its pristine equilibrium and efficacy. It may be regarded as an emblem of our civic commerce—full, free, ample,—occasionally overflowing its due bounds in floods of abundance and prosperity,—but sometimes frozen up, and ruinous to property in the hard winters of distress; or low and languid in the dry seasons, resembling the ebbs of political and civil panic and despair. As the fountain-head, the heart of English, and indeed European, commerce, it is the most important and eminent river in the world. Its free and unobstructed navigation—its outlet to the sea—its union with all the internal canals and rivers of the island—its port-dues, docks, and wharfs, and the bridges that stretch across its stream, are all subjects of national and historical interest, and demand the vigilant watchfulness of the legislature, of the citizens, and of the country.\*

\* That many patriotic persons have directed their own attention, and demanded that of the public, to this subject, is sufficiently attested by the following publications:—

1.—“An Essay to prove that the Jurisdiction and Conservacy of the RIVER OF THAMES, &c. is committed to the Lord Mayor and Citizens of London, both in point of right and usage, by Prescription, Charters, Acts of Parliament, Decrees, upon hearing before the King Letters-Patents, &c. &c. By *Roger Griffiths*, Water-bailiff.” 8vo, 1746.

2.—“A Dissertation on *Rivers and Tides*: intended to demonstrate in general the effects of Bridges, Cuttings, removing of Shoals and Embankments, and to investigate in particular the consequences of such Works on the RIVER THAMES. By *Robert Erskine*, Engineer.” 8vo. 1770.

3.—“The Destruction of Trade, and Ruin of the Metropolis, prognosti-

Of the metropolitan bridges we shall proceed to detail some historical and descriptive accounts, taking them rather in geographical than chronological order; commencing with those of London, and finishing at Vauxhall. In a general view of the subject, we cannot help expressing astonishment, that the first, or old London Bridge, has held together for so many centuries, considering its peculiar situation, the badness of its design, and still worse execution.\* We shall also be surprised in reflecting on the great length of time

cated from a total neglect and inattention to the Conservacy of the RIVER THAMES. By *Mercator*." 4to. 1770.

4.—"A Letter to the Right Hon. William Beckford, Lord Mayor, &c. from Sir *Stephen Theodore Janson*, Bart., Chamberlain." 4to. 1770.

5.—"Remarks concerning the Encroachments on the RIVER THAMES, near Durham Yard, addressed to the Lord Mayor, &c. By *Gran. Sharp*." 8vo. 1771.

6.—"A Treatise on the Commerce and Police of the RIVER THAMES; containing an Historical View of the Trade of the Port of London, &c. By *P. Colquhoun*, LL.D." 8vo. 1800.

7.—"Report from the Committee, respecting the Accommodation for the increased Trade and Shipping of the PORT OF LONDON," &c. &c. Folio, 1796, containing 19 Plans.

8.—Second Report on the same. Folio, 1799, with 3 Plans.

9.—Third Report on the same. Folio, 1800, with 14 Plans belonging to the Second and Third Reports.

Twenty-seven additional Plans were afterwards ordered to be printed by the House of Commons, in illustration of the preceding Reports. Other Reports, and Minutes of Evidence taken at the Committee, were also ordered to be published by the House of Commons.

The formation of the *London, East and West India Docks*, with the plans and investigations they occasioned, produced great alterations in the Port of London. The *St. Katherine's Dock*, now in progress, will also create new and important changes.

\* See *Mylne's* Report on the Construction, &c., in the Third Report (Appendix) published by order of the House of Commons, 1800.

that elapsed before a second bridge was erected in this populous city, as well as in examining the design and construction of that also; and, finally, in comparing and contrasting these, and that of Blackfriars, with those of Waterloo and the New London.\* Both the Westminster and Blackfriars have been honoured with the praises of critics and of some professional men; but the meridian of their fame and glory is passed away, and we now seek in vain to discover either merit or beauty in the design, construction, or materials, of either of these edifices.

### LONDON BRIDGE.

THE history of this edifice, its first erection, reconstruction, additions, alterations, and eventful changes, have been so minutely and admirably recorded in a recent volume, entitled "Chronicles of London Bridge," that it will not be expedient to enter into detail in this place. Dion Cassius, in describing the invasion of Britain by the Emperor Claudius I., A. D. 44, says, that some of "the Gauls passed *over the bridge* higher up the river;" *i. e.* more distant from the sea. But this is very problematical. According to Snovio Sturlesonius, as given in "*Antiquitates Celto-Scandicæ*," a bridge was standing here in 1008, and was attacked and partly destroyed by King Olaf, in behalf of King Ethelred. Maitland asserts that a wooden bridge was erected between the years 993 and 1016, at the public cost, to prevent the incursions of the Danes up the river. Stow, however, assigns its construction to the monks of St. Mary's Monastery.

\* The designs of the different bridges, as respects the curvature of arches, proportions of piers, and exterior features, are clearly exemplified by the series of prints annexed.



The Danes, under King Knute, or Canute, cut a deep ditch from Deptford, through Southwark, to Kennington and Vauxhall, for the purpose of escaping London Bridge.

Whatever was the origin of the first wooden bridge, we have the testimony of different chroniclers, that it was entirely swept away by a dreadful whirlwind, on the 16th of Nov. 1091, when upwards of 600 houses, and several churches, were either wholly or nearly destroyed.

In 1097, William Rufus imposed a heavy tax on the people to build a new bridge, which did not last long; for in 1176 a STONE one was commenced by *Peter*, curate of *Cole-church*, and its expenses were defrayed by various contributions, in addition to the funds especially provided. It was thirty-three years in progress, was 926 feet in length, 20 in width, and rose 40 feet at the centre above the surface of the water.\* In the middle was a drawbridge. There were 20 *arches, of pointed forms*, supported by massive piers of from 25 to 34 feet in thickness. A Chapel was built on the central pier, towards the east, in which its Architect was afterwards interred; and at the extremities it is said there were fortified gates. It is also stated that many houses were erected on this bridge, as, in a calamitous fire, which occurred in 1213, on the Southwark side, and produced direful effects, according

\* Hawkesmoor says, that the river was 900 feet across; that the water-way was only 190 feet of this width below the starlings, and 450 above, at the times of high tides. *The water-way between the piers above the starlings* (agreeably to measurement made by Mr. Knight, in the year 1824, previous to the commencement of the New Works,) was found to be 524 feet; the solids occupied by the piers 407 feet; the water-way between the starlings, at low water, was 231 feet; the space occupied by the piers and starlings is 700 feet. This forms a bar of considerable magnitude to the navigation of the Thames.



to Stow's account, "an exceeding great multitude of people passing the bridge, either to extinguish and quench it, or else to gaze and behold it; suddenly the north part was set on fire; and the people which were even now passing the bridge perceiving the same, would have returned, but were stopped by the fire." The south end also taking fire prevented a passage either way, and the concourse of people were impelled to seek safety in the ships and other vessels that came to render assistance. These were soon overladen and sunk; and the same author says, that "above three thousand persons were destroyed." However calamitous this event, however absurd and silly the practice of building dwelling-houses on bridges, where abundance of land is attainable,—we find that the bridge was again crowded and obstructed by new habitations, and that it continued thus encumbered till the middle of the last century. To increase the public inconveniences and nuisance, a market was also held on the bridge; but this was ordered to be removed in 1276; when it was further ordained, that "no person should go out of the city to Southwark to buy cattle, or any wares which might be bought in the city."\*

In the winter of 1281 and 1282, a very severe *frost* taking place, the drifted ice threw down five arches of the bridge, which seems to have been previously in a decayed state, as Edward I. two years before, granted to the bridge-keepers a license to collect the charitable contributions of devout people throughout the kingdom,—"*pro reparatione ejusdem [pontem] quòd minatur ruinam*,"—for the reparation of London Bridge, threatened with ruin. Notwithstanding, letters patent were also issued requiring the clergy to aid the

\* Maitland's History, &c. of London, vol. i. p. 104.

bridge-keepers in their collections, the sums procured must have been insufficient for the purpose, — as in 1281, the 10th of Edward I., other royal edicts were again issued for levying customs on all merchandise brought to London for three years, for the reparation of the bridge. A similar tax was again levied in the 27th and also in the 30th years of the same king's reign.\*

To detail all the direct and incidental anecdotes connected with this bridge, — of the tilts and tournaments held on it, — of the decapitated heads of Lollards and rebels exhibited on its tower and gate, — of the numerous royal edicts, charters, and patents, to levy tolls, obtain rates, exact pontage, — of the many accidents on and under it, — of its water-works, &c. — would occupy more space than we can appropriate in the present work. Let us, therefore, pass on to the reign of James the First, and exhibit the appearance of it as described in Strype's edition of Stow's Chronicle, 1720.

“ This bridge, with a chapel on the east side, and a gate at the south end, being thus all built of stone, as afore-said, and houses of timber over the stone piers and arches on both sides thereof; yet there were, and still are, in the whole length of the bridge three vacancies, with stone walls and iron grates over them, on either side, opposite to each other; through which grates, people as they pass over the bridge may take a view of the river both east and west; and also may go aside more to each side, out of the way of carts and coaches, the passage being but narrow, and not only *troublesome but dangerous*. These three vacancies are over three of the middle arches, for all the piers are not of a like thickness, nor stand at equal distance one from the

\* Strype's edition of Stow's Survey, &c. vol. i. p. 59, 60.

other ; for those under these three vacancies are much wider than the rest, and are called the navigable locks ; because vessels of considerable burthen may pass through them. One of these is near unto the second gate, and is called the *Rock Lock* ; the second is under the second vacancy, where the drawbridge anciently was, and is called the *Drawbridge Lock* ; and the third is near the chapel, and is called *St. Mary's Lock*. There is a fourth between St. Magnus' Church and the first vacancy, and is called the *King's Lock*, for that the king in his passage through the bridge in his barge goes through this lock. And in this condition was the bridge until the year 1632."

On the 13th of February, in that year, a fire broke out near St. Magnus' Church, which consumed all the houses to the first vacancy ; and they were not rebuilt till 1646. In the great fire of 1666, the buildings at the north end were again destroyed ; and their fall battered and weakened the stone-work of the bridge on which they stood. The piers and arches were repaired, at the expense of 1500*l.* ; after which the houses on the north side were re-erected, by persons who took leases of the ground. The stone-work of the bridge, on the south side, having been also repaired (which cost nearly 1000*l.*,) the houses were also rebuilt, to correspond with the others.

Many reparations were continually made to the edifice, for the purpose of keeping it together, to preserve the houses, and to resist the repeated injuries made by the violence of the currents. About the middle of the last century was an epoch of revolution in the bridge. Labeleye had completed Westminster Bridge, in 1749,—Mylne had begun another at Blackfriars, in 1769,—Mr. George Dance was then the City Architect, and the public were continually complaining of the loss of lives, property, &c. by



the dangerous passage under London Bridge. An Act of Parliament was obtained to remove all buildings on, and contiguous to the bridge,\* to enlarge the avenues, improve the passage over, widen one or more arches, erect a uniform balustrade, make a road-way, 31 feet wide for carriages, to have a foot-way on each side, 7 feet wide, to have it lighted and watched, to keep it clear of buildings, and of carriages standing for hire, to levy a new toll to defray the expenses, &c. Whilst these works were in progress, a temporary wooden bridge was raised in 1757, at an expense of 2000*l.*; but this was destroyed by fire in the next year. In 1759 the large centre arch was formed, from designs by Sir Robert Taylor and Mr. Dance, to occupy the space of two of the old arches.

Of the construction or materials of this old bridge, which will soon be "no more," we are enabled to record a few facts from the memoranda of Mr. William Knight, assistant-engineer to the new edifice. "The foundation of the piers, on the north side, between the great lock and what is called the long entry lock, and in the starling round it, appeared to be about three feet above low-water mark. The bottom of the masonry originally laid of the pier, is about 2 feet 3 inches above low-water mark; and the first course is laid upon a sill of oak, 16 inches wide by 9 in thickness, and perfectly sound. Immediately beneath this is a mass of Kentish rubble, mixed with flint, chalk, &c. thrown in irregularly, but not mixed with any cement, and held together by the starlings. The masonry above the sill seems well bonded together with good mortar joints, but there are *no piles under the oak sill*. The external parts of the pier seem

\* The annual rental of the houses on the bridge in 1754 was 828*l.* 6*s.*

to have been new fronted at some period, probably at the time when the centre arch was formed, in 1759, as the base of this new fronting projects about one foot before the original pier. There are *no bearing piles under the original part of the pier*, except a few stumps of elm on the outside; but to the *new part* there are some *small ones* driven into the rubble, which can be of little service, with some planks laid upon their edges. The new masonry is well bonded into the old work. The formation of the original starling shews the very rude way in which the old Architect worked." This is satisfactory information, to justify the remarks already made on the construction of the old bridge. In April 1826, it was found necessary to throw two more arches into one, for the purpose of giving freer passage for the water, as well as for navigation. Mr. Knight then discovered the crowns of the old arches to be 8 feet 6 inches beneath the present road-way. The accumulation appears to have been formed at five different times, as evinced by the difference of strata. Over the crowns of the arches was a layer of gravel, 20 inches thick, above which was a stratum of chalk and gravel; this was followed by various materials; the next consisted of burnt wood, ruins, and black earth, on which is the present granite paving. The arch-stones are of two kinds, that of the soffits being Merstham fire-stone, and the course above similar to that of Caen in Normandy. The casing of the new work is Portland stone; whilst the chalk and mortar used for the backings and fillings in of the latter, was found to be of bad quality and carelessly applied. The ashler facing had been so little attended to in the bonding of the work together, that it is surprising it was not forced out by the weight and pressure of the materials behind.



Considering the excessive traffic over and under this bridge, the repeated shocks it has sustained by ships, barges, &c. being driven against its piers and starlings, and its perils in time of severe frost, we cannot but marvel that it has remained passable to the present time. It has, however, nearly terminated its career, as a new, substantial, and noble fabric, is now in progress, which, on its completion, will occasion a great revolution in this part of the metropolis.

#### NEW LONDON BRIDGE.

THE citizens, as well as the legislature, have at length jointly co-operated to obtain a New Bridge, which if it be not superior to every thing of the class hitherto produced — if indeed there be any thing like defect in the edifice itself, or its collateral dependencies,—we shall be surprised at, and lament over the fallacy of human wisdom. Designs, plans, calculations, soundings, all the arcana of theoretical and practical science, have been called into requisition, to collect and to concentrate information. Among other eminent persons directly consulted upon the subject were the following, to whom a series of twenty-one questions were submitted, for their opinions and advice, but principally relating to iron bridges: Dr. N. Maskelyne, Astronomer Royal; the Rev. Dr. Robertson, Savilian Professor at Oxford; John Playfair and John Robeson, Professors at Edinburgh; Dr. Milner, and Dr. Hutton, Professors, of Woolwich; and Mr. Atwood, Col. Twiss, William Jessop, Messrs. John Rennie and James Watt; J. Southern, William Reynolds, J. Wilkinson, Charles Bage, and General Bentham. Designs and estimates were also obtained from all the eminent Engineers, and from

some of the first Architects of the country. All these proceedings were previous to, and about the year 1801; and engravings of plans, sections, elevations, with estimates and other particulars, are fully detailed, for the benefit of the public, in three large unwieldy folio volumes of Reports, as published by order of the House of Commons.

Without going into the details of the oppositions and difficulties that were presented to a new bridge, the numerous candidates for the honour of erecting it, and into various circumstances connected with this great undertaking, suffice it to say that a design by the late Mr. Rennie was ultimately approved; an Act of Parliament was obtained in July 1823; the first pile was driven March 15, 1824; the foundation stone of the first pier was laid, with great ceremony, on the 15th June, 1825. To *John Rennie, Esq.*, son of the late eminent Engineer, is committed the direction and superintendence of this grand and important work; whilst *Sir Edward Bankes* and *Mr. William Joliffe* contracted to execute the same for 426,000*l.* This sum has since been increased to 506,000*l.*; to compensate for a new set of centering for the fourth arch, 8000*l.*, and for increasing the width of the bridge 6 feet, 42,000*l.*, which is granted by the Treasury. The whole is to be completed in six years from March 2, 1824.

It must be borne in mind, that these sums are exclusively for the New Bridge, after which other and very considerable expenses must be incurred in the removal of the old one, and in forming suitable and handsome approaches. Unless, indeed, the latter are handsome, — unless spaces be given, at least equal to those at the extremities of Blackfriars' Bridge, the work will be incomplete, imperfect, and degraded. Every body laments the circumscribed area around St. Paul's Cathedral; and all are equally free to censure those persons

who could sanction the expenditure of a vast sum of money on a noble public building, and withhold a little more to give it space, and to make suitable approaches. Niggardliness and liberality, grandeur and meanness, can never assimilate. Let us hope, therefore, that the Committee to whom the works of the New London Bridge are confided, will not only exert all their authority to accomplish this end, but will zealously and cordially promote such general plans as may make the line of approach on each side of the Bridge, in harmony with, and in a style analogous to, that august edifice. The *Fishmongers' Company* have pulled down their old and respectable Hall; and they will, of course, raise a new one on the site; in the design and position of which they have a favourable opportunity of displaying a fine elevation. This may, and ought to have a character at once analogous to the Company and to the Bridge; with suitable stairs, arched wharf, granite facing, &c. On the eastern side of the Bridge it would be advisable to form a series of quays under an arcade, over which might be terraces, extending from the Bridge to the Custom-House. Facing this, on the Southwark side, will be ample space and opportunity for new and appropriate offices, wharfs, &c., for the management of the bridge-house estates, where all ought to be combined, and where a handsome exterior might indicate its union with, and dominion over, the affairs and property of the Bridge. The fine old church of St. Saviour's, with parochial offices annexed, might be well and admirably disposed to render the south-west side of the Bridge at once beautiful and interesting. On the London side there are certainly some difficulties, but none that may not be easily surmounted, if individuals will forego a little private gain for public good,—if they will allow popular utilities and beauties



to take precedence of personal, and often petty motives. To finish the Bridge properly on this side, we cannot fancy that any mode can be devised more generally useful and pleasing, than by building an arch over Thames Street, and carrying the road-way nearly level till it meets, and unites with the opposite hill. An oblique street, branching towards the Bank, and another to Gracechurch Street, &c., would serve to divide the current of passengers, and be productive of many other advantages. To the Governors, or controlling persons of this great national work, we would say, in the memorable words of Nelson, "*England expects every man to do his duty.*"

The accompanying prints will convey clearer information respecting the forms and proportions of the arches, and the comparative design of the two Bridges, with the appearance of the Old Bridge, and the works of the New, in March 1827, than any language can impart.

#### SOUTHWARK BRIDGE,

CROSSING the river by three colossal arches, between Queenhithe and Bankside, was designed and directed by the late John Rennie, Esq. The arches of this gigantic edifice are of the largest span of any known to exist. The soffits consist of solid masses of cast iron, of a depth similar to the voussoirs of a stone bridge, and exhibit the first instance in which such a bold plan has been carried into effect. The middle arch rises 24 feet, with a span of 240 feet, and is 4 feet wider than the famous iron bridge at Sunderland. It is composed of eight ribs, rivetted to diagonal braces; each principal rib being 6 feet deep at the top of the arch, and gradually extending to 8 feet at the abutments, or parts

that rest upon the stone-work. Its whole height above low-water mark is 55 feet to the road-way. The other arches are similarly formed; the span of the two side ones being 210 feet. Many of the solid castings weigh 10 tons each, and the total weight of the iron is about 5780 tons. The whole was cast at the extensive iron works of Messrs. Walker and Co. at Rotheram, in Yorkshire; and it was there put into arches, before it was shipped for London. The abutments are of solid masonry, laid in radiating courses with large blocks of Bramley-fall and Whitby stones. Vertical bond was adopted, running through every two courses, at intervals; thereby giving to the whole mass a solidity perfectly immovable. The masonry of the piers, in like manner, was carried up with horizontal and vertical courses to the springing of the arches; from which points they radiated in a wedge-like form. These piers are 60 feet high from the bed of the river to the top of the parapet, and 24 feet in breadth. The foundations of this bridge were laid in coffer dams, which were obliged to be much larger and stronger than those at Waterloo Bridge, from the difference of the bed of the river, of the extent of the arches, &c. The dams were of elliptical forms, and were constructed with three rows of piles, of whole timber. In the spaces occupied by the base of the masonry of the piers, a row of whole timber sheeting piles was driven all round the outer edge of the offsets, forming as it were a square internal dam. These piles, while they formed a secure barrier to the foundation of the piers, acted as a powerful auxiliary to the main dam in securing its base. The centerings on which the arches were turned were of a peculiarly novel and ingenious construction. [Vide print 2.] This bridge was erected with such great skill, that the settling of the centre arch, at the



vertex, was only 1 inch 7-8ths, which was exactly 1-8th of an inch less than what had been allowed for in putting it together. It was entirely built at the expense of a joint stock company; and, including its connecting avenues, the charges amounted to about 800,000*l*. The work was commenced on the 23d of September, 1814, and the first stone of the south pier laid by Lord Keith, May 23, 1815. On the 7th June, 1817, the Right Honourable Matthew Wood, as Lord Mayor, laid the first stone of the northern abutment; and the bridge was opened in April 1819. On the Southwark side a new road has been formed, leading towards St. Margaret's Hill; and on the London side, it opens to Queen Street. By the annexed prints the reader will obtain a clear idea of the form, arches, construction, proportions, &c. of the bridge. One of the prints represents the elevation of the three arches, with two piers in the river, and the two abutment piers at the ends, having barrel arches within them. The transverse section, with plan of one arch longitudinally, with the writing and figures on the plates, will render further description unnecessary.

#### BLACKFRIARS' BRIDGE.

THE plan for the erection of this bridge originated about the same time with that for the improvement of London Bridge. These were rival schemes, and both were much retarded by the clashing interests of their respective advocates. The propriety of building a bridge over the Thames, between those of London and Westminster, was discussed in the Court of Common Council in December 1753, and soon

afterwards a committee was appointed to put it in execution. A pamphlet was published in 1754, ascribed to Samuel Dicker, Esq., entitled, "An Essay on the many Advantages accruing to the community, from the superior neatness, conveniences, decorations, and embellishments, of great and capital Cities, &c." The author, among other improvements, recommended the arching over Fleet-ditch, and the building a new bridge thence to the opposite shore, either of stone, or of oak timber on stone piers.\* This situation was ultimately adopted; and after some delay, a petition, from the Corporation of London, was presented to Parliament, Jan. 13th, 1756; in consequence of which, an act was passed, authorising the erection of a bridge across the Thames at Blackfriars, and directing that it should be so constructed as to leave a clear water-way of at least 750 feet; and that no buildings, except the proper gates and toll-houses, should be erected upon the bridge. The act also provided for the watching, lighting, and regulating the amount of the tolls to be levied. Upon the credit of these tolls, the Mayor and Corporation were empowered to raise 30,000*l.* per annum, till the whole sum amounted to 160,000*l.* Further powers were given to fill up the channel of Bridewell Dock, between Fleet Bridge and the Thames, and to make sufficient drains and sewers into the river.

The Bridge Committee, from a variety of plans, gave preference to that of Mr. Robert Mylne, a Scotch Architect, who had just returned from Rome, where he had been pursuing his professional studies.

This bridge was built on piles; the first of which was

\* Northouck's "History of London," p. 380.

driven in the middle of the river the 7th of June, 1760.\* On the last day of October, in the same year, the first stone was laid by the Lord Mayor, Sir Thomas Chitty, attended by the Bridge Committee. Under the stone were deposited several gold, silver, and copper coins of the reign of George II., together with the silver medal given to the Architect by the Roman Academy. Besides many coins, a plate was also placed under the foundation, with a Latin inscription, commemorating the political merits of the celebrated William Pitt, afterwards Earl of Chatham, from whom it was intended the bridge should have taken its name. The bridge was so far finished that a bridle-way over it was opened towards the end of 1768; and in the course of 1770 the work was completed; its erection having taken up about ten years and three quarters. From abstracts of the accounts laid by the Bridge Committee before the Court of Aldermen, it appeared that the sum of 166,217*l.* had been paid on account of the bridge, including the expense of piling the foundations of the piers, arching and filling up Fleet-ditch, making the road

\* M. Grosley, who was in England while Blackfriars' Bridge was building, has recorded the following information:—"The foundations of the piers are made by Caissons ranged along the banks of the river, and which are afterwards placed upon the pilings destined to receive them. The difficulty is to drive these pilings. They are all of an equal height, but sink down unequally, according to the different sorts of ground. Before the caissons are laid, the piles are made regular by cutting them to an equal height, by means of a saw formed with great ingenuity, and with which they can work under water with equal speed and exactness. I saw with astonishment that no wood but fir was made use of, either in the pilings or the caissons. I was informed that what determined the Architect was the good condition of some very old planks of this wood which were found in the bed of the Thames, and proved more durable than oak."—*Tour to London, translated by Dr. Nugent. 1772. 8vo, vol. ii. p. 96.*

from Fleet-street to the south side of the river, and for other extraneous works. These charges being deducted, the net expense of the building the bridge was 152,840*l*.

This edifice is 995 feet in length, from wharf to wharf; and the breadth of the carriage-way over it is 28 feet, with a raised foot-path 7 feet broad, on each side. It consists of nine arches, of a figure nearly elliptical. The central arch is 100 feet wide, and those on each side decrease gradually towards the shores, being, respectively, 98, 93, 83, and 70, leaving a clear water-way of 788 feet. The form of the arches has enabled the Architect to give the road-way a very gentle curvature, being a segment of a large circle. Each side of the bridge is guarded by an open stone balustrade, 4 feet 10 inches high, so that it does not, like that of Westminster Bridge, impede the prospect. Over each pier is an open recess or balcony, supported by two slender columns of the Ionic order, and two pilasters, which rest on a semicircular projection from the pier, above high-water mark. The extremities of the bridge are rounded off on each side in the form of a quadrant of a circle, rendering the access convenient and agreeable. There are two flights of stone steps leading down to the river, at each end of the bridge.

By the annexed engraving, the reader will recognise the design of the whole elevation, the plans of piers, road-way, and stairs; also one of the arches, with centering, as shewn in elevation and section.

### WATERLOO BRIDGE

Forms not only an important and interesting feature of the river Thames, but has obtained the praises of professional men and critics of many nations. It affords a fine,



level, and pleasing road across the river, and, from its beautifully simple design and stability of execution, is calculated not only to last, but to perpetuate the name of its Architect to distant ages. It stands about half-way between the bridges of Blackfriars and Westminster, and is one among many other instances of the enterprising spirit of Englishmen when concentrated in companies.

In June 1809, an Act of Parliament was obtained for the incorporation of a body of subscribers, under the appellation of the "*Strand Bridge Company*," empowering them to raise the sum of 500,000*l.* in transferable shares of 100*l.* each; and the further sum of 300,000*l.* by the issuing new shares, or by mortgage, in case it should be found necessary. Another Act of Parliament was passed in July 1813, authorising the Company to raise an additional sum of 200,000*l.*; and in July 1816, a third Act was obtained, to invest further powers in the proprietors, at the same time changing the name of the bridge to that of *Waterloo*. The late Mr. Ralph Dodd may be said to have projected this scheme, as he did many others; but before any works were commenced, the late Mr. John Rennie was applied to by the Committee. He furnished two designs for the bridge, one with seven arches, and the other with nine; the latter of which was adopted and carried into execution. The site chosen was a little to the west of Somerset Place, where the river is 1326 feet wide, at high water. The first stone was laid on the 11th of Oct. 1811. The foundations were laid in coffer dams,\* formed by three concentric rows of piles, at the distance of about 3 feet 6 inches apart. The

\* It is said, that this is the first instance of laying foundations in the river Thames in coffer dams, Caissons being previously used.



ground was found to be mostly a stratum of gravel over another of clay, and into this were driven beech and elm piles, 12 inches in diameter by about 20 feet in length. Between the foundation was rammed in, to the depth of 18 inches, Kentish rag stone, laid in liquid mortar. Timber sills, or bearing piles, transversely and longitudinally, were fastened to the heads of the piles. Over the whole was a flooring of 6-inch beech plank, secured to the sills by long spikes, and made perfectly level, to receive the first course of masonry. The whole surface of the piers and abutments, as well as the arches, consists of large blocks of Cornish granite, bonding inwards from 3 to 5 feet. The hearting, or filling in, consists of blocks of Craigleith and Derbyshire stone, of corresponding magnitude, every course of which was grouted with liquid mortar. In constructing the arches, the beds or joints were worked with the greatest care; and, to give additional security, four chain bars of iron were worked transversely into each arch. The spandrels between the arches, in the transverse direction, were filled with six division walls, each three bricks thick, and carried up to the level of the extrados of the arches. The whole space was covered with stone corbels, to receive and support the road-ways. The spaces between were left hollow, to diminish the weight on the haunches of the arches, and through these hollow spaces the drainage of the bridge is conducted by means of cast iron pipes. (This construction, with the pipes, &c. is exemplified in the annexed engraving, in which the general elevation is also displayed.)

The arches of the bridge are of a semi-elliptical figure, and are all equal, being 120 feet in span, with a rise of 35 feet; leaving 30 feet clear height above the surface water of spring tides, and forming altogether a clear water-

way of 1080 feet. The abutments are 40 feet thick at their bases, and lessen gradually to 30 feet at the springing of the arches. They are each 140 feet long, including the stairs. The piers are 30 feet wide at their bases, diminishing to 20, at the springing of the arches. Their extreme lengths are 87 feet; the points, or salient angles, towards the stream having the form of the Gothic arch. Above they are terminated by two three-quarter columns of the Grecian Doric order, supporting an entablature, which forms a square balcony or recess. The sides of the bridge are defended by an open balustrade, with a frieze and cornice. The carriage-road is 28 feet wide, with a foot-path of 7 feet on each side.

The roads or approaches to either end of this bridge are 70 feet in width, except at the entrance into the Strand. They are carried over a series of semi-circular arches, each 16 feet in span. The approach on the Surrey side of the river is formed by 39 of these arches, besides an elliptical arch, of 26 feet span, over the Narrow-wall road, and a small embankment, about 165 yards long.

The whole length of the brick arches in the Surrey approach is.....	766 feet.
Ditto of those in the Strand approach.....	310
Total length of the Bridge from the ends of the abutments.....	1380
	<hr/>
	2456

In building the arches, the stones were rammed together with very considerable force; so that, upon the removal of the centres, none of the arches sunk more than an inch and a half. In short, the accuracy of the whole execution seems to

have vied with the beauty of the design, and with the skill of the arrangement, to render the Bridge of Waterloo a monument, of which the metropolis of the British empire will have abundant reason to be proud for a long series of successive ages.

In closing these remarks on one of the most stupendous works of modern times, we are induced to quote the observations of an enlightened French Engineer, who visited this country for the purpose of examining our great engineering works, and who received while here the most liberal treatment both from the Government and from scientific men. This he fully appreciated, and has honourably acknowledged it, in a memoir addressed to the French Institute: — “ If, from the incalculable effect of the revolutions which empires undergo, the nations of a future age should demand one day what was formerly the New Sidon, and what has become of the Tyre of the West, which covered with her vessels every sea? the most of the edifices devoured by a destructive climate will no longer exist to answer the curiosity of man by the voice of monuments; but the Waterloo Bridge, built in the centre of the commercial world, will exist, to tell the most remote generations, ‘ Here was a rich, industrious, and powerful city.’ The traveller, on beholding this superb monument, will suppose that some great prince wished, by many years of labour, to consecrate for ever the glory of his life by this imposing structure. But if tradition instruct the traveller that six years sufficed for the undertaking and finishing of this work—if he learns that an association of a number of private individuals was rich enough to defray the expense of this colossal monument, worthy of Sesostris and the Cæsars—he will admire still more the nation in



which similar undertakings could be the fruit of the efforts of a few obscure individuals, lost in the crowd of industrious citizens."

The accompanying print shews the elevation of the whole bridge, A;—plan of half the road-way, B;—four of the piers, C;—abutment pier, D;—elevation of one arch, E;—transverse section, with stairs, toll-bars, and toll-houses, F.

### WESTMINSTER BRIDGE.

THE project of erecting a bridge across the Thames at Westminster, appears to have been determined on in 1735; and in the following year an act of parliament was passed to authorise the building of the edifice, now standing. From a pamphlet published by Hawksmoor in 1736, entitled, "A Short Historical Account of London Bridge, with a Proposition for a new Stone Bridge at Westminster," it appears that five different situations were proposed for the site of the bridge:—from Whitehall,—from St. Stephen's Alley, at the end of King Street,—from New Palace Yard,—from the end of College Street,—and at the Horse Ferry, Millbank.\* It is scarcely necessary to observe, that the intermediate spot was that ultimately chosen.

The first stone of the new structure was laid January 29th, 1739, by Henry, Earl of Pembroke; and on the 10th of November, 1750, the last stone was laid; so that its erection occupied the space of eleven years and nine months: the amount of the sums expended on it was 389,500*l*.† It

\* A plan and proposals for a new bridge at this place are now strongly recommended by Mr. Hollis, Architect, of Stamford Street.

† This was the gross sum accruing from the profits of lotteries and parliamentary grants between the years 1737 and 1749.—*Maitland's History*

would have been completed much sooner, and at less expense, but for a failure of one of the piers, which settled irregularly, owing to the incautious removal of some gravel near its base. This damaged the superincumbent arch so much, that it was thought necessary to take it down; and by laying very heavy weights on the lower part of the pier, the foundation was rendered secure from the recurrence of another accident. This happened in 1747, when the bridge was almost finished; and though immediately attributable to the disturbance of the bed of the river, was also partly caused by the mode of building with caissons, instead of piling the whole foundation. The plan which the Architect adopted, was to have a cavity of five or more feet deep, dug in the bed of the river, of a proper size to receive the bottom of a caisson, or wooden case, made water-tight, and containing the lower part of the pier completed in masonry and well connected together.\* This being lowered exactly to its proper situation, the water was pumped out, and the pier, being carried up to a convenient height, the sides of the case were removed, to be used elsewhere. The perpendicular dimensions or depths of the piers are different; none of their foundations being laid at a less depth than five feet below the surface of the bed of the river, and none of them at a greater depth than fourteen feet. This variation depends on the nature of the ground; the firm bed of gravel on which the piers are placed lying much deeper on the south than on the north side of the river. All the piers are constructed

*of London*, vol. ii. p. 1350. In Rees's *Cyclopaedia*, vol. v. art. Bridge, it is stated that the net expense of this structure was 218,800*l*.

\* It has been computed, that materials of this bridge to the value of 40,000*l*. are always under water. The caisson on which the first pier was erected contained one hundred and fifty loads of timber, on which were laid 3000 cubic feet, or nearly three tons, of solid stone.—*Maitland*.



throughout of Portland stone, every block of which weighs at least a ton, many of them are two or three, and several four or five tons, exclusive of some smaller stones placed at intervals, called *closers*. The stones are all set in a cement termed Dutch Tarras; besides which, they are connected together with iron cramps fastened with lead, so placed that none of the cramps can be seen, or be affected by the water.

This bridge is 1223 feet in length, and 44 feet in breadth, having on each side the carriage-way a foot-path for passengers. It consists of thirteen large and two small semicircular arches, with fourteen intermediate piers and two abutments. All the arches spring about two feet above low-water mark. The central arch is 76 feet wide, and the others decrease on either side by equal intervals of four feet. The two smaller arches, at the ends, are each 25 feet wide. Every pier is about 70 feet in length from point to point, each of them terminating in a salient angle in either direction of the stream. The piers which support the central arch are 17 feet wide at the springing of the arches; and the rest are each one foot narrower than the preceding, leaving a clear water-way of 870 feet.

Each side of the bridge is defended by a lofty balustrade, interrupted by fourteen recesses, which were formerly covered with semi-domes, or alcoves placed over the piers. Over the central arch is a rectangular recess, forming an exterior projection towards the water.

Not less caution has been used in constructing the arches than the piers, — the soffit of every arch being turned and built quite through, as in front, with blocks of Portland stone; over which is another arch of Purbeck stone, bonded with Portland. This is four or five times thicker on the reins than over the crown; being so arranged, that by means

of the secondary arch, together with the superincumbent weight, all the parts of each arch are kept *in equilibrio*. Between every two arches is a drain to carry off the surface water, which might otherwise penetrate between the joints of the structure. At each extremity of the bridge are flights of steps, constructed of Moor-stone, for the convenience of shipping and landing goods and passengers.

This bridge was erected from the designs of *Monsieur Labelye*, a native of Switzerland, who asserted that nearly double the quantity of stone was used in its construction than in that of St. Paul's Cathedral.

Some idea of the vast conveniency of the bridges, and of the extent of traffic across them, may be formed from the following particulars, which were made as a guide in preparing an estimate of the expected tolls of the Strand, or Waterloo Bridge. On the average of six weeks daily counting, in the summer and winter of 1808, there passed over Westminster Bridge 32,000 persons, and over Blackfriars' Bridge 48,000 persons, every twenty-four hours: but on a fine Sunday in August, upwards of 70,000 persons walked over the latter bridge. In July, 1811, an enumeration was made, on the same day, at Blackfriars' and at London Bridge, from which the following abstract was taken:—

	Blackfriars.	London.
Foot passengers .....	61,069	89,640
Waggons .....	533	769
Carts and drays .....	1502	2924
Coaches .....	990	1240
Gigs and taxed carts .....	500	485
Horses .....	822	764

The two accompanying engravings will clearly exemplify the design, construction, and peculiarities of this bridge.

## VAUXHALL BRIDGE,

THOUGH not belonging to the metropolis at present, will, in the course of a few years, be completely connected with Westminster, by a line of buildings on the north side, as it already is, on the south side, with Lambeth and Newington. It is constructed of *Cast Iron*, and consists of nine arches, of equal span, supported by stone piers, rusticated, and partly composed of rude fragments, united by Parker's cement. The span of each arch is 78 feet, and the height is 29 feet: the breadth of the road-way is 36 feet; and the whole length of the bridge is 809 feet. The first stone was laid May 9, 1811, and it was opened in July 1816.

In consequence of disputes, four Architects were employed in this bridge, viz. Ralph Dodd, Sir James Bentham, Mr. Rennie, and *Mr. James Walker*, the latter of whom designed it, and obtained much credit for his judicious arrangement and activity in completing it in its present form, after the original design, of building a stone bridge here, had been abandoned. The expense was about 300,000*l*.

At Hammersmith, four miles west of London, a *Suspension Bridge* has lately been constructed across the Thames.

\*.\* For a *Tabular View of the Seven Bridges* here described, see back of Contents, after the Dedication.

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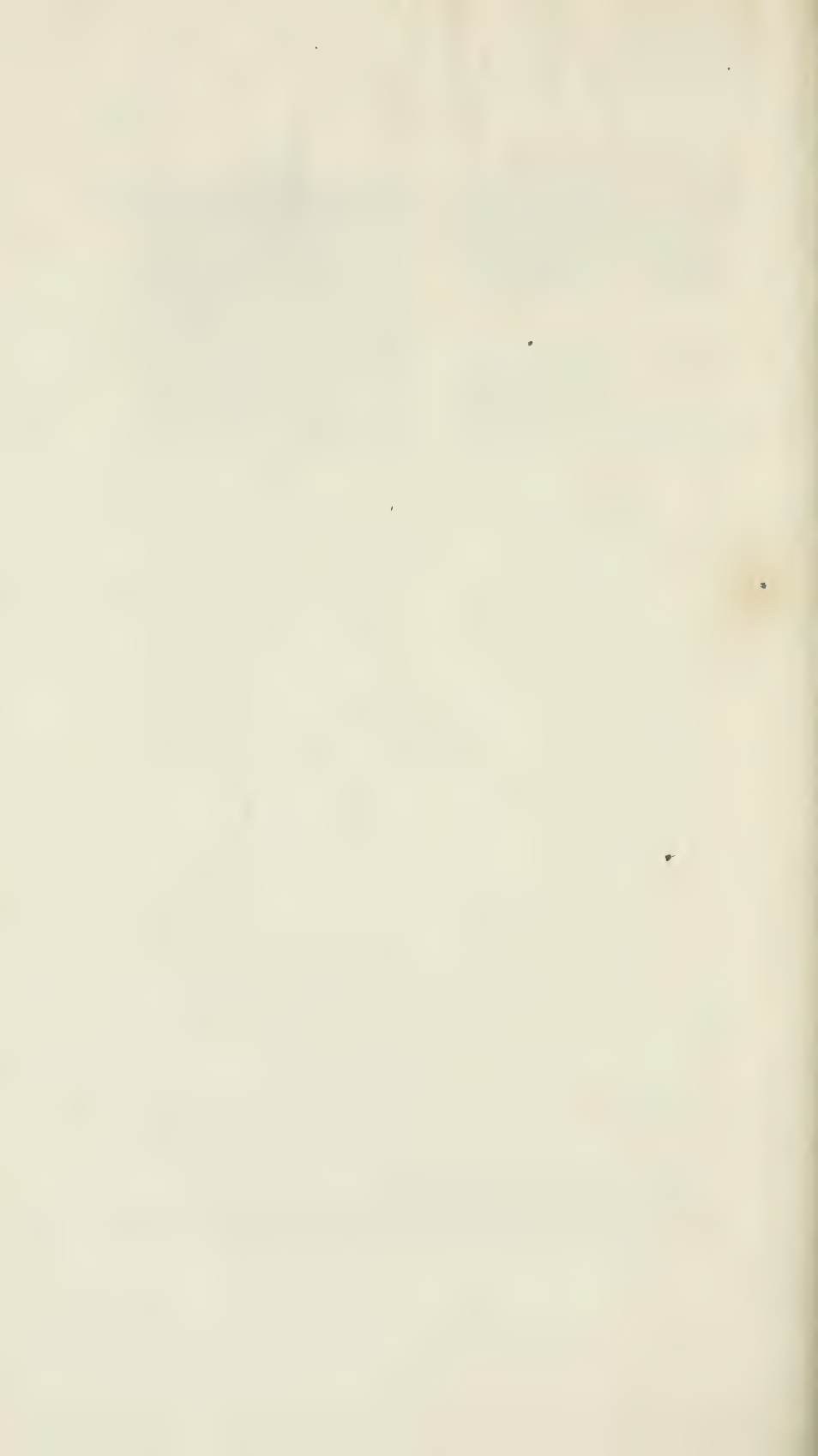
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